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Hollywood studio magazine

VOLUME 15 NO. 8/1.75

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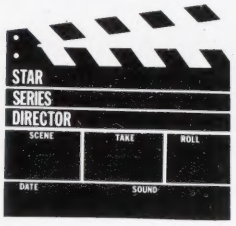

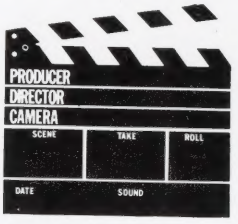

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Hollywood studio magazine

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ON THE COVER
Hard living, hard loving Americans, Gary Cooper and John Wayne. The amazing parallels in their lives are detailed in this issue.

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Hollywood
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Publications

★ **SCRAPBOOK GRAB BAG!**
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LETTERS

Wants Info on Kim Darby

Just a wee note to ask if perhaps you know anyone who has anything available on actress **Kim Darby.**

Kim is perhaps best known for her role in, **True Grit,** opposite John Wayne (1969), and her marriage to Connie Stevens ex, James Stacy. Her films to date are: *True Grit* - 1969 - with John Wayne, *Bus Riley's Back In Town* -1965 -Ann Margaret, *Karate Killers* - 1967 -David McCullum, *Generation/A Time For Giving* -1969 - David Janssen, *Norwood* -1970 - Glen Campbell, *Strawberry Statement* - 1970 - Bruce Davison, *Grissom Gang* - 1971 - Scott Wilson, *One and Only* - 1978 - Henry Winkler, *T.V. Movies, Enola Gay* - 1981, *Flatbed Annie, Sweetiepie Female Truckers* - 1979, and *Rich Man, Poor Man,* - 1976, etc.

Her guest appearances on TV are a mile long, listing just about everything from Bonanza and Gunsmoke, to Star Trek, Family, and Streets of San Francisco.

Yours sincerely,
Kim McBride
New York, N.Y.

Lex Barker Remembered

Tarzan Lex Barker, was born on May 8. He died on May 11. The month of May is extremely important to all Tarzan fans.

It would be a great gesture to all your readers who are Tarzan lovers to have Tarzan Lex Barker on the color cover on May issue.

Thanks!
Lillian Watson
Berkeley, CA

A correction!—Thanks

George Haddad-Garcia's article on George Cukor (Vol. 15, No. 5), was fine but a bit startling to find *Ninotcka* credited to this illustrious director.

I'm sure Mr. Cukor would be proud to claim *Ninotcka* as one of his directorial achievements but he'd be the first to admit that all credit is due to Ernst Lubitsch.

Yours truly,
Robert Rosterman
Chicago, ILL

Wants cover on June Allyson

Please do a cover and career article on June Allyson. She was a fresh faced, vivacious star of the 40's and 50's, who's been sorely overlooked.

The career article you did on Bette Davis was great. I received the publication as a most treasured gift.

Esther Williams was solid gold for over a decade. Don't overlook this unique ladies' contribution to film.

Thank you.
Randy Eklund
Rockford, Ill.

Miriam Hopkins Never Forgotten!

Regarding the article entitled, "The Technicolor Story," (Vol. 15, No. 5), by Anthony Cassa. I would like to make some comments.

Miriam Hopkins starred in the first 3 strip Technicolor films, "Becky Sharp,"—but no picture of her. Rather one of Frances Dee.

It is interesting to me that Miriam Hopkins is so forgotten. Your publication, after all these years has yet to come up with an article on 'La Hopkins'.

Her career was very long and quite productive. From Broadway to Hollywood, her first success was in the highly acclaimed, "Dr. Jekyll and Mr. Hyde," with Frederic March.

Then there was that marvelous period of the 30's comedies—"Troubles in Paradise," "Design for Living," and "Woman Chases Man." Then on to, "Barbary Coast," "The Old Maid," and "Old Acquaintance," —of course, both with Bette Davis.

1949 gave excellent reviews to Miriam for her performance in, "The Heiress." Television audiences were thrilled with her performance on, "The Lux Video Theater of Sunset Boulevard."

The early 60's saw Miriam in a remake of, "These Three," —this time playing the part of the aunt. Also, T.V. shows as guest star, "The Flying Nun," and "Outer Limits."

Then as the mother of Robert Redford in, "The Chase." The final film, — "The Comeback" or "Hollywood Horror House," with Gale Sondergard and John Garfield, Jr. has never been released.

Of course, the above consists of only a part of her career. I think a good article on Miriam is needed and deserved. If so, this would be the first such publication on her.

R.M. Leod
Riverside, Calif.

I Read It From Cover to Cover

Thank you for another **wonderful** year of your magazine. I love every issue and read it from cover to cover. I enjoy the quality of the magazine, the **great** pictures and articles. The ads are wonderful! I've made so many new friends from them and have helped others build their collections. In turn they have helped me find material on my favorite stars as well.

Enclosed is my renewal form and check for my third year of your magazine. I know I'll enjoy each issue. During the year please feature my favorite stars on the **cover** and in feature stories, they are the tops: Jean Harlow, Judy Garland, Annette Funicello, and Barbra Streisand.

Jeff Johnson
Santee, Calif.

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MOVIEREEL

ACADEMY SALUTE TO ANTHOLOGY FILM ARCHIVES

The Academy of Motion Picture Arts and Sciences and the Academy Foundation presented a special program entitled "A Salute to Anthology Film Archives," in the Academy's Samuel Goldwyn Theater, Beverly Hills.

Anthology Film Archives, one of the world's foremost institutions for the study and preservation of film and film history, noted especially for its emphasis on avant-garde cinema, houses a collection of over 3,000 films.

"A Salute to Anthology Film Archives" is presented in cooperation with Encounter Cinema, the on-going independent/experimental film exhibition series co-sponsored by the Craft and Folk Art Museum and the U.C.L.A. Film Archives. Encounter Cinema will continue "A Salute to Anthology Film Archives" in a series of programs from April 13 through May 25 at U.C.L.A. Telephone (213) 825-2345 or 937-5544.

CROWN PURCHASES ARLINGTON HOUSE

Crown Publishers, old established company of fine books is the new owner of Arlington House and The Nostalgia Book Club. Crown has assumed management and will soon be in full swing. Steve Levine is Director of the book club operation and may be reached at Crown Publishers, 1 Park Ave., New York, N.Y. 10016.

Did you know . . . . . .

The **youngest millionaire** ever to accumulate a million dollars was the child film actor, Jackie Coogan, (born Los Angeles, Oct. 26, 1914), co-starred with Charlie Chaplin in "The Kid", in 1920.

Julie Andrews is one of many celebrities who enjoy HSM. *(Photo by Yani Begakis)*

FILM CLIPS

Jimmy Stewart says that in the early part of his career, he almost landed the part of Chang in "The Good Earth," because of his lanky build. "I never found out until . . . three years later that the reason they tested me for Chang was that I was the only contractor (actor) skinny enough to look like he'd been through a famine." . . . **Keenan Wynn** joins cast of "Best Friends," marking the 207th picture in his career . . . **Richard Burton** is portraying the controversial composer Richard Wagner in the $12-million TV film of his life. The movie brings together, for the first time on the same set **Laurence Olivier,** 74, **Ralph Richardson,** 79, and **John Gielgud,** 76. "The script was written with the three actors in mind," writer **Charles Wood** told UPI, "but we did not think we would get them all." While the three have acted with each other, all three have never before acted together . . . **Robert DeNiro** to star in "Once Upon A Time In America" for director Sergio Leone and producer Arnon Milchan. The reportedly $30,000,000 period gangster pic will start June 1 and plans to lense in N.Y., Montreal, Rome, Hong Kong and Miami. The Ladd Co. will release through Warner Bros. . . Producers Menahem Golan and Yoram Globus have signed **Lou Ferrigno** to play the title role in *"Hercules,"* story of the classical mythology hero known for his strength.

Ricardo Ghione wrote the screenplay. Filming is scheduled to begin in Rome in May . . . **Frankie Avalon** has been set by Comworld Prods. to host the two-hour syndicated TV special, "Rock 'N Roll: The First 25 Years." Show will be follwed by six one-hour segs hosted by others, as yet unnamed . . . **Dyan Cannon** and **Tuesday Weld** appearing in "Night Shift" being shot in New York. Release date scheduled

Continued on Page 41

SPECIAL BENEFIT SHOWING STEVE MARTIN COMEDY

A special invitational showing honoring the Motion Picture & Television Fund of the new Steve Martin comedy, "Dead Men Don't Wear Plaid," directed by Carl Reiner, will be held at the Avco Theatre in Westwood, May 9.

The gala will be hosted by Universal Pictures, Dr. Jerry Buss, Steve Martin, Carl Reiner, Bill McEuen and David Picker. Following the movie, there will be a party at Pickfair, the home of Dr. Buss. Stars and celebrities from the 1940s and 1950s will be in attendance, along with the stars of "Dead Men Don't Wear Plaid."

One percent of the profits of "Dead Men Don't Wear Plaid" will be donated to the Motion Picture & Television Fund by Universal Pictures and the filmmakers. This is in honor of the contributions of the stars, artists and technicians involved in the many film clips which are integrated into the movie.

RARE BUSTER KEATON FOOTAGE FOUND

Rare Buster Keaton footage has recently been discovered by Rusty Casselton of Film Rarieties. The film find is a home movie of Keaton making "The General." Included are shots of Keaton directing, riding on the camera, train and rehearsing the cannon sequence. It will soon be offered to film collectors.

SERIAL WORLD TO REPRINT ISSUES

The Western film buff's magazine, Serial World, has announced that it is reprinting its early editions.

Continued

Type will be reset, color added and a better quality paper used. The newer editions, tentatively priced at $3 each, should be available in early summer.

For further information write: Serial World, 1055 Madison Ave., Mankato, MN 56002.

BROOKE SHIELDS TO STAR IN "SAHARA," NEW $15 FILM

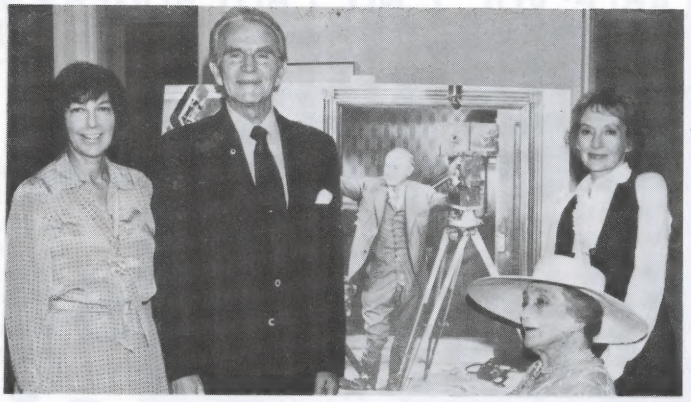
Brooke Shields has been signed by producers Menahem Golan and Yoram Globus to star in "Sahara," a projected $15,000,000 production to be filmed under the Golan-Globus Prods. banner for the Cannon Group.

James R. Silke has been signed to write the screenplay for the romantic adventure set in 1928 and based on an auto race across the Sahara Desert. Production is scheduled to begin June 29.

COMPUTERIZED THEATRE TICKETING

Dataticket, a computerized box-office system for use in movie theatres has been introduced by Pacer Corporation of Bellevue, Washington. Dataticket prints tickets at point-of-sale, each with the date, time, price, serial number and customer classification. The system can compute descending house-count for each auditorium, thus allowing advance ticket sales, and can also handle a wide range of accounting functions.

This still photograph of **Charles Laughton** is part of a collection of historic photographic and printed materials recently donated to the Academy of Motion Picture Arts and Sciences by Paramount Pictures.



HOLLYWOOD—**Fay Kanin,** left, president of the Academy of Motion Picture Arts and Sciences, hosted a special tribute to **Cecil B. De Mille** held recently at the Academy. Among special guests were, from left, actor-producer **Henry Wilcoxon,** silent screen star **Jetta Goudal,** and **Evelyn Keyes,** leading lady of the 40s, who was discovered and put under contract by De Mille.

FESTIVALS

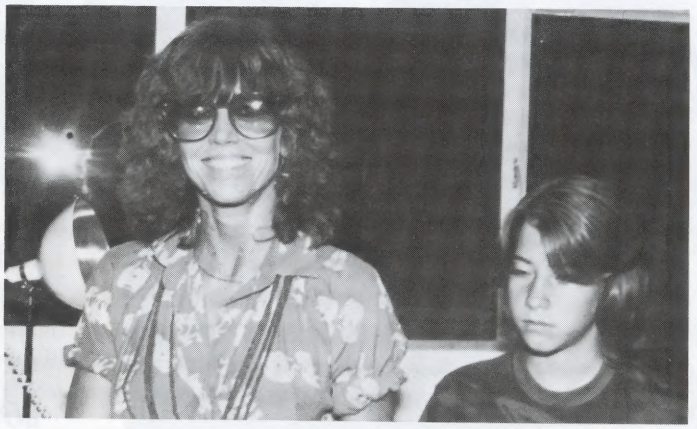
Seventy-five top film classics will be shown at the annual **Cinevent,** to be held May 28-31 at the Marriott Inn in Columbus, Ohio. Cecile B. DeMille's 1923 "Ten Commandment's" heads the list.

The third bi-annual **Laurel and Hardy** "Sons of the Desert" international convention will be held July 29-Aug. 1 at the Michigan Inn in Detroit, MI. Lucille Hardy Price, widow of Oliver Hardy and her husband, Ben Price, Anita Garvin Stanley who appeared in seven Laurel and Hardy films, John C. McCabe, Laurel & Hardy biographer, friend and one of co-founders of the Sons and Al Kilgore will attend. Delegates will be able to purchase and trade L and H and other film memorabilia in the dealers room. For more information write to Host-Tent-The Dancing Cuckoos, 34957 Oakland, Farmington, MI 48024.

Western Film Fair will be held July 15-17 at the Radisson Plaza Hotel, Charlotte, N.C. George Montgomery and Hank Worden have been added to the list of stars planning to attend. For information write, Wayne

Continued on Page 41

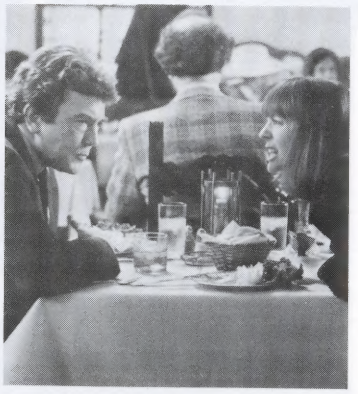
★ **ELVIS PRESLEY ENTERPRISES** has been formed in Memphis by estate co-executors Priscilla Presley, accountant Joseph Hanks and National Bank of Commerce. The corporation plans to create a syndicated newspaper comic strip on the late singer's life and to produce a series of radio shows featuring his music. In addition, it has applied to the city of Memphis for permission to open the Graceland mansion as a museum and sell Presley memorabilia.



Jane Fonda and daughter, **Vanessa Vadim,** at exhibition of Henry Fonda's paintings which he was too ill to attend. (Photo by Yani Begakis)

MOVIE GUIDE

By Kirk Crivello



SHOOT THE MOON

Whatever its flaws, **Shoot The Moon,** a marital break-up drama, has luminous acting by Diane Keaton and Albert Finney. Their finely-shaded performances add to the emotionally charged marriage on the rocks. Finney has been having an affair with a rather vapid woman (Karen Allen). After he moves out, Keaton disproves her name by havng an affair of her own with the contractor who builds her tennis court. Both affairs go on and there doesn't seem to be much of a problem, until her father dies. Briefly reunited, the couple get drunk, fight, and have sex. Still unable to reconcile their differences, the two drift back to their respective lovers until the end when Finney literally explodes and all the pent-up feelings finally surface. Dana Hill, as the most troubled of the couple's four children, seems to suffer the most without being overbearing. She sounds and looks like a junior-size June Allyson. **Shoot The Moon** like its couple, isn't perfect, but deserves a chance. ★

The **largest TV contract** ever signed was one for $34 million in a three year no-option contract between **Dean Martin,** (born Dino Paul Crocetti, June 7, 1917), and NBC in 1968. Currently television's highest paid performer is **Johnny Carson,** host of the Tonight Show; his contract reportedly calls for annual payments of some $2,500,000 for a 125-day working year with perhaps double that in percentage on commercial fees.

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MAN ABOUT TOWN
LEE GRAHAM ...

Houston — Everyone knows that Texans do things in a bigger way. But in the case of the March of Dimes "Silver Screen" Gourmet Gala, it was not only bigger, but better. Chairman of this city's top social event, fashionable Mari Papadakis, called the theme a natural. "If food has universal appeal, then movies can't be far behind."

Houston's top decorators transferred the Hyatt Regency Ballroom into an art deco movie palace. Ten kitchen vignettes (complete with a Magic Chef range) were designed around a movie theme with celebrities preparing recipes which were judged by food experts. These gourmets included Tony Vallone, owner of Houston's "in" restaurant, Tony's.

In from Dallas, where she returned ten years ago from Hollywood, **Dorothy Malone** prepared her "Dinner in a Minute" Texas-style with blackeyed peas and salt pork. Dorothy, who says, "I'm not financially secure enough to stop working forever," commutes from Dallas for acting jobs. She found time to go shopping here with her soon-to-be-wed daughter, Mimi, for her trousseau. Mimi's father, one time actor Jacques Bergerac, is now president of Revlon in Paris.

Jane Wyatt, a tireless worker for the March of Dimes, prepared Pozole (chicken soup) on a beautifully landscaped set representing "Lost Horizon," one of her earlier films. Jane should know best because when she was chief cook on TV's "Father Knows Best," she became the typical American housewife in an apron.

George Hamilton, whose love affair with the sun is never ending (more than you can say for his affairs with the ladies) prepared Primavera a la Cote d'Azur on a "Love At First Bite" vignette.

Visiting celebrities were delighted to see **Debra Paget** who continues to live on a palatial estate near Houston since her divorce from wealthy Chinese oil man Louis Kung. Moving about her "Bird of Paradise" kitchen, Debra looked as slender and beautiful as in her Hollywood starlet days.

Other silver screen cooks were **Virginia Mayo,** preparing Crabmeat Hollywood with Houston columnist, **Marge Crumbaker; Lauren Tewes** of "Love Boat", **Robby Benson; Beverly D'Angelo;** and soap star **Eileen Fulton.**

Although she didn't enter the contest, **Gene Tierney,** a widow and grandmother, got a lot of attention.

At the March of Dimes "Silver Screen" Gourmet Gala in Houston—Standing, **Dorothy Malone, Virginia Mayo** and **Debra Paget.** Seated, **Gene Tierney** and **Jane Wyatt.**

Super stars meet—**Bette Davis** and **Ginger Rogers.** (Photo by Yani Begakis)

Heavier than in her screen prime, and with a thick Texas accent, the former 20th Century-Fox star has made her home in Houston for over 20 years.

The most unique in the round of social events was a Mint Julep and Magnolia Brunch given by Scarlett O'Hara (that's the name on the invitation, y'all) at Inn on the (Plantation) Park. Sipping juleps and eating grits, corn pone, etc., we were watched over by Confederate soldiers, in Civil War uniforms, making sure there were no damn Yankees around!

In this amazing city, sprawling over 566 square miles, where 1000 new citizens arrive each week, it isn't surprising that the world of elegance extends to restaurants. Tony's and Hugo's Window Box in the Hyatt Regency, are perfect examples of epicurean specialties beautifully served.

Importantly, $250,000 was raised for the March of Dimes Birth Defects Foundation. Everyone connected with this 1982 gala deserves credit, but chairman Mari Papadakis and Texas P.R. experts, Callas and Foster, rate special mention for their work on the charity's behalf.

★★★

Only a handful of filmdom's legendary directors are still with us — Frank Capra, George Cukor, Mervyn LeRoy, King Vidor, Rouben Mamoulian and Vincente Minnelli. Cukor came out of retirement last year to direct "Rich and Famous," but for the above mentioned gentlemen, attention focused on their direction is more retrospective than contemporary.

But there is one of that genre, less flamboyant than the others, but no less talented, who just keeps moving along. **Robert Wise** is going ahead with plans to direct "Our Destiny" in China next year.

Wise was inducted into the Motion Picture Hall of Fame at a luncheon at the Sheraton Town House. Clips from many of his 38 films were shown, including, of course, his Oscar winning "West Side Story" and "Sound of Music."

Unassuming Wise spoke briefly recalling that his career started 50 years ago. That was when his late brother, David, then an accountant at RKO, got the 18-year-old kid a job in that studio's cutting department. From there Robert graduated to cutting and then to editing.

In 1943, while he was editing "Curse of the Cat People," the director was removed from the film, far behind schedule, and Wise replaced him. Thus began his amazing career. Among Wise's hits: "The Day the Earth Stood Still," "Somebody Up There Likes Me," "Sand Pebbles," "Star Trek" and "I Want To Live."

As proof of his popularity with coworkers there was a large turnout to honor the film maker. Wise hardly recognized bespectacled, greybearded **Anthony Franciosa** who toiled for him in "This Could Be the Night" (1957). At that time Franciosa was married to the second of his four wives, Shelley Winters.

I was seated at an interesting table with award-winning make-up expert William Tuttle and his wife, Anita; and Stanley Musgrove who coauthored the just published biography, "Mae West," which promises to become a best seller.

★★★

Public Relations whiz Dale Olson gave what has become an annual party for British musical greats, **Cleo Laine** and **John Dankworth**, at his Mulholland digs.

The Dankworths moved from England to Sonoma, in Northern California, almost two years ago, but they're on the road so often they haven't had much time to enjoy their new home.

Cleo is often described as "A singer's singer," so it wasn't surprising to see so many singers there. If guests like Peggy Lee, Patricia Morison, Marilyn McCoo and Billy Davis; Gene Harbin, or Jim Dale of "Barnum" fame had elected to entertain, the party would still be going on. Only Linda Hopkins, with Dankworth at the keyboard, sang and that was after nearly everyone had gone.

★★★

"My Fat Friend" opened and closed at the Westwood Playhouse faster than you could say "diet." But if the reviews were underwhelming, the show was of special interest because **Rita Tushingham** was making her American stage debut. It's been two decades since the English actress became an international star in "A Taste of Honey." She went on to great acclaim in British films of the Sixties.

At a reception following the opening, Rita had a chance to resume her friendship with another British star of the Sixties, mod **David Hemmings**, with his new wife, Prudence.

Virginia Mayo, the **Man** and singing star **Cleo Laine** at Tinseltown party for Cleo and her husband, John Dankworth, before they left on a world tour. *(Photo by Yani Begakis)*

David Hemmings, heavier than when he was the mod superstar, with **Rita Tushingham** following her opening at the Westwood Playhouse in "My Fat Friend." *(Photo by Yani Begakis)*

Did John Wayne Live in Gary Cooper's Shadow?

Both actors got their first break in Westerns. Decades later, after proving their versatility in other roles, they won Oscars, **Cooper** for "High Noon," **Wayne** for "True Grit," portraying aging cowboys.

by Charles Dalton

Legend has it that the relationship between John Wayne and John Ford approximated that of father and son. throughout his fifty years in films, Wayne freely acknowledged that he admired Ford not only as a gifted filmmaker, but also as a man.

In the way that a younger brother may look up to, imitate and compete with an older brother, did John Wayne also harbor a kind of reverence for Gary Cooper?

There are parallels and coincidences in the lives of these two Hollywood folk heroes that indicate more than a professional respect existed in Wayne's regard for Coop.

Just three months before he died, Wayne told interviewer Bill Kelly that he regretted never having made a picture with Cooper. "I'd have loved to work with ol' Coop," Kelly quotes Wayne.

Yet, even though they never acted together and seldom appeared in the same social circles, Duke seemed to walk in Cooper's shadow. It was only after Cooper's death in 1961 that Wayne began to receive the recognition he deserved.

Writer Frank Taylor has revealed that at one time Wayne openly admitted that he desired to achieve "the kind of stature which Cooper enjoyed . . ." as "one of the most exclusive among the elite."

However, toward the end of Cooper's life, Wayne was already in the process of establishing himself as the all-time ticket seller at the nation's box offices and his acting abilites were beginning to receive critical praise in films such as *Red River* and *She Wore A Yellow Ribbon.* For his work in *The Sands of Iwo Jima,* he earned an Oscar nomination.

Taylor goes on to state that in the 1950s, Cooper confessed to intimates that he felt uneasy about "the hot pursuit Wayne was giving him on the screen."

Looking over the lives of these authentic superstars, one can see similar events taking shape into a definite, if circumstantial, pattern.

To begin with, both men were born in the same month, six years apart (about as far apart as some real brothers): Cooper on May 7, 1901 and Wayne on May 26, 1907. Curiously, each of them also died within days of their respective birthdates.

As children, moreover, Cooper and Wayne each grew up under the guidance of values their fathers instilled in them. The importance of keeping your word and fighting for what you believe in exerted life-long influence, contributing to the sense of unwavering personal integrity that each actor projected so powerfully on the movie screen.

Perhaps because their personalities

They fought cancer with courage and dignity. **Each converted** to Catholicism before he died.

were molded by strong fathers, Cooper and Wayne developed enduring friendships with men whose own fame was rooted in images as father figures.

Ernest "Papa" Hemingway first met Cooper while they both were participating in the formative stages of bringing Hemingway's novel, *For Whom The Bell Tolls,* before the cameras. Reportedly, both men liked each other at once and would often go hunting together. Apparently, Hemingway considered "Coops," as he called Cooper, to be an equal with a rifle or a shotgun, but, as Cooper biographer Hector Arce points out, the child-like nickname seems to imply that the writer may have felt somewhat condescending toward the actor. Nevertheless, they remained friends for the rest of their lives.

John "Pappy" Ford first became aware of John Wayne when the latter worked as an extra in a few of the director's silent films. After making *Stagecoach,* however, the close father/son ties already mentioned became undeniably cemented. Their friendship, too, was for life.

As they matured into men, Cooper and Wayne developed observedly different emotional characteristics. Cooper was quiet and reserved, something of a loner. He has been described by friends and co-workers as "dignified." Wayne, on the other hand, was considered to be gregarious and fun-loving. Friends have described his personality as "indomitable."

These differences in personality were no more visible than in the relationships Cooper and Wayne had with women. Yet, paradoxically, similarities pop up also. For example,

Dietrich and **John Wayne** in "Seven Sinners." **Marlene Dietrich** and **Gary Cooper** in "Desire."

both stars were known to have had affairs with leading ladies—with the same leading lady in one instance.

Cooper always appeared to be shy with women, but some of his associates, such as Stuart Heisler and Howard Hawks, viewed this shyness as a technique for attracting potential lovers. The method must have succeeded. Coop's liasons with Clara Bow, Lupe Velez, Marlene Dietrich and Patricia Neal are part of Hollywood's folklore.

Wayne's association with Dietrich began in the early 1940s when he made three films with the smoky-voiced actress (*Seven Sinners* in 1940, *Pittsburgh* and *The Spoilers* in 1942). During a televised interview with Barbara Walters in January, 1979 Wayne was asked about the women in his life. Of Dietrich he said, with gentlemanly discretion, that she "was very pleasant to me." Later in the interview he explained how, during a scene in which Dietrich was supposed to slap him, he received, instead, a very real blow. Wayne disclosed that the reason for the display was because she had become, in his words, "dissatisfied with my attitudes as a man."

Contrasted wtih Cooper, Wayne's approach to women was anything but shy or tentative. Author Joan Didion has written that the sexual authority in his manner and voice was unmistakable. Over the years he, too, has been linked with leading ladies, other than Dietrich. Angie Dickinson and the late Gail Russell are among the actresses who have been mentioned as once being involved with him.

It is no wonder that Cooper and Wayne both struggled through troubled marriages; three of them in Duke's case.

Similarities in character also are apparent in the political views of Cooper and Wayne. It is well known that they were conservative Republicans, although Wayne admitted to Barbara Walters that he had voted for Franklin Roosevelt "just once."

Correspondingly, when The Motion Picture Alliance for the Preservation of American Ideals was organized in 1944 as a reaction to the supposed threat of Communism, both Wayne and Cooper quickly became members. In 1947, the House Un-American Activities Committee began its investigations into Communist influence in Hollywood. Gary Cooper appeared before the legislative group

as a friendly witness. He testified that he thought there had been some Communist inspired activity at the studios, but that he could not remember specific incidents and did not know of anyone who might have been directly involved. By claiming a poor memory he eliminated the possiblity of damaging careers and reputations.

John Wayne, however, was more unyielding in his condemnation of suspected Communists. At one point his rigid opposition resulted in a confrontation with Cooper. According to another biographer, Stuart Kaminsky, Cooper had agreed to enter into a business partnership with writer Carl Foreman in 1951, following the completion of *High Noon* which Foreman had written. Kaminsky states that, in Foreman's opinion, Cooper was persuaded to withdraw from the fledgling company, Carl Foreman Productions, due to intense pressure from Wayne and other members of The Motion Picture Alliance. When Foreman testified before HUAC as an unfriendly witness, he subsequently was blacklisted at the movie studios. Concerning Cooper's association with the production company, Kaminsky quotes Foreman as saying, "I released him from his commitment in order to avoid damage to his career."

Wayne's interference in the matter, well-intentioned as it probably was, nonetheless raises the question of why he did not respect Cooper's discernment of Foreman, since Cooper had worked with the writer and was in a better position than Wayne to determine Foreman's loyalties, or lack of them.

Professionally, the lives of Cooper and Wayne consistently brushed against each other. As newcomers to moviemaking, each of them had held jobs as extras and bit players in silent films. Cooper received his first big break in 1926 by landing a supporting role in *The Winning of Barbara Worth* appearing with Ronald Colman and Vilma Banky. By 1929, he had progressed into a starring part in *The Virginian.*

In 1930 Cooper made seven films; among them was a remake of Rex Beach's *The Spoilers.* Twelve years later Wayne would make the film again, starring with Marlene Dietrich and Randolph Scott.

Also in 1930 Cooper was considered for the lead in a large-scale western, *The Big Trail.* But because director Raoul Walsh was running over budget, he decided to look around for a less expensive, unknown actor. Walsh's friend, John Ford, suggested a young set mover and sometime bit player named Duke Morrison for the part. Walsh interviewed the twenty-three year old Morrison, liked what he saw and hired the would-be actor. Before the picture was released, however, Walsh had Morrison's name changed to John Wayne, which the director thought had a more virile ring to it.

Due to a new projection process that most movie theaters of the period were not equipped to handle, *The Big Trail* could be shown in only a few cities and was, therefore, a financial failure. And in depression economics, the equation for an unknown actor's potential was written as: no box-office = no future. As a result Wayne spent the next nine years grinding out cheap serials and pot-boiler westerns for a number of small studios in Hollywood's so-called Poverty Row.

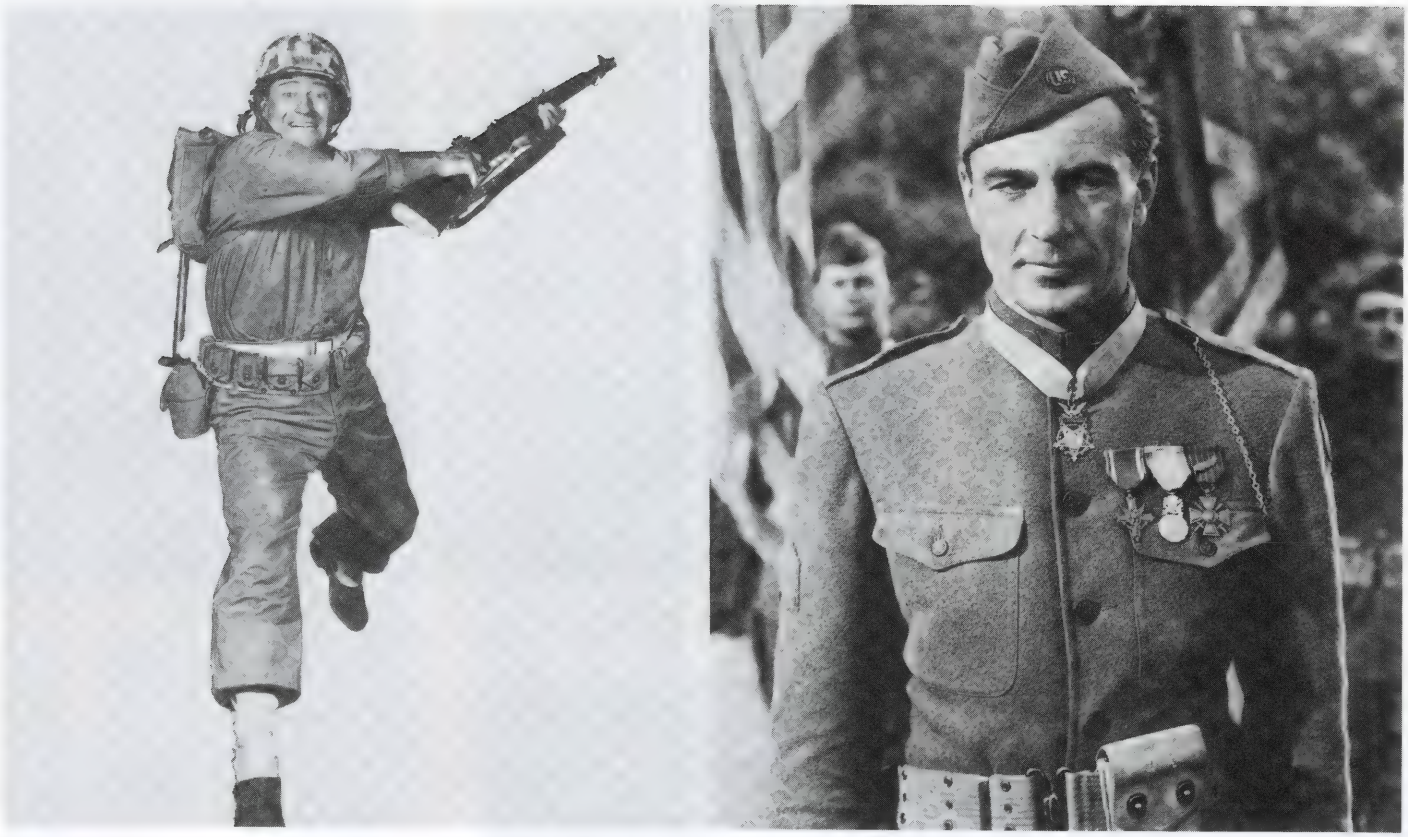
Meanwhile, Cooper was busy confirming his position as a bankable, major star. In 1936 he earned his first Academy Award nomination as best actor in Frank Capra's *Mr. Deeds Goes To Town.*

Then, in 1939, Wayne was hired by John Ford to play the Ringo Kid in what would become the classic western, *Stagecoach.* Here again, Wayne's good fortune was eclipsed by Cooper's reputation with moviegoers of the time, a reputation that insured wide profit margins in studio ledgers. In order to sooth the anxieties of producers who didn't want to gamble on anything less than a certainty, Ford had sent the script to Cooper before he decided to use Wayne. Stuart Kaminsky quotes Mrs. Cooper (nee Veronica Balfe) as exclaiming, "I read it and advised him (Cooper) to turn it down. "Stagecoach!" It made a star out of John Wayne and we turned it down."

In the late 1940s and early 1950s Cooper was experiencing a slump in his career. Then, in 1952, he accepted the part of marshal Will Kane in *High Noon.* As Kane, Gary Cooper won his second Academy Award (the first had been given to him in 1941 for his characterization of *Sergeant York*).

John Wayne voiced loud, public resentment toward *High Noon* because near its finish Will Kane pulls off his marshal's badge and tosses it in the dirt. The gesture is

They got along well with male and female friends. **Bing Crosby** visits **Coop** on the set. **Gina Lollobrigida** greets the **Duke** at a formal party.



Rugged, strong and silent they were always convincing as military heros.

one of contempt for the townspeople who refused to help him defend their own safety. Maurice Zolotow has quoted Wayne as expressing the conviction that Kane's act was "like belittling a medal of honor." In 1959, Howard Hawks, who had disliked *High Noon* for the same reason as Wayne, joined forces with the disgruntled actor and together they made the film, *Rio Bravo,* as a gesture of respect for the institution of law and order; and, not surprisingly, as a refutation of what they saw as the absence of that respect in *High Noon.*

Throughout the rest of his life Wayne affirmed that, in his opinion, *High Noon* was not even a particularly good example of the Hollywood product. He confessed bewilderment at the critical acclaim that film had received. Yet, at the Academy Awards ceremonies in 1953, he accepted the Oscar on Cooper's behalf since the latter was tied up with filming in the south Pacific. In his speech for the occasion, Wayne reportedly remarked, "I'm glad to see that they're giving this to a man who is not only deserving, but has conducted himself throughout his years in our business in a manner we can all be proud of." It seems odd that a man Wayne could be "proud of" had won an Oscar for acting in a film he considered to be immoral.

One can only speculate how Cooper and Wayne might have felt about each other if they had had the opportunity to perform together in the same picture.

As actors they were, perhaps, ahead of their time. What debt is owed to them by Marlon Brando, George C. Scott, Robert Redford or Dustin Hoffman? Of course, it remains true that actors like Cooper and Wayne learned their craft by simply going from movie to movie. All of their instincts originated in front of the camera. But out of those "behavioral" or "naturalistic" styles they refined and polished techniques until they became invisible. Modern critics only recently have come to realized just how good these two "non-actors" really were.

Andrew Sarris of *The Village Voice* and critic-turned-director Peter Bogdanovich have lauded the depth, power and majesty that Wayne has brought to his characterizations in a dozen or more films; among which are *The Searchers, Red River, She Wore A Yellow Ribbon* and his Academy Award winning *True Grit.*

Respected actor Jeff Corey has praised Cooper's sensitivity and intuitive underplaying.

At the ends of their lives Cooper and Wayne had accomplished a kind of celluloid transubstantiation, a blending of their personalities with the ethics of the characters that they had come to be identified with on the screen.

As mortal men they each fought cancer with courage and dignity, neither one willing to give in to death. Two years before he died Cooper became a Roman Catholic. When he was near death, he instructed writer A. E. Hotchner to inform their mutual friend, Ernest Hemingway, that converting had been "the best thing I ever did."

Wayne, too, converted to Catholicism when he came to death. As he lay semi-conscious in the hospital he was baptized and given the last rites of the Church.

When he learned that Cooper was dead, Wayne's public response was to say "He (Cooper) was the world's best loved man." Only an assumption can be made as to how Cooper might have reacted if the circumstances had been reversed.

Of course, speculating about anything that might-have-been ultimately ends in frustration. And whether or not John Wayne actually felt that he was overshadowed by Gary Cooper is merely that. It is enough to consider their contribution to movie making. For, certainly, they represent a lost era of style, of an idea of America that survives only in the connective tissue of imagination. ★

HOLLYWOOD'S FORGOTTEN DAUGHTERS

by Anthony Cassa

PART TWO

It is unfortunate that the movies have been designated "A" and "B." The so-called "B" films and the talent they showcase have carried the stigma of something less than quality, not worth preserving. In fact, however, the main difference in "A" and "B" films is the amount of money that goes into their making. And it certainly is not fair to judge talent on the basis of production budgets. Hundreds of "B" films have become classics because they were well made and very entertaining. On the other hand, scores of big budget films have failed to generate the commercial response hoped for.

In the October, 1980 issue of **Hollywood Studio** we capsuled the careers of four of Hollywood's beautiful and talented film stars: Ellen Drew, Coleen Gray, Joanne Dru and Debra Paget. While each one of these fine actresses deserves a full-length career story, there simply wasn't enough information available. However, we felt they should have some tribute in our pages so we combined them into one feature.

The same holds true for our current foursome. Each one a superb actress as well as a beautiful lady, they, too, have their place in **Hollywood Studio's** Hall of Fame.

Yvonne De Carlo was what going to the movies was all about. Her films were full of action, color and romance, important ingredients for enjoyable film fare. She had that perfect exotic look for the kind of films she became associated with—swashbucklers. She is still very popular. At a recent Los Angeles screening of *Salome, Where She Danced,* there was hardly an empty seat in the theater.

She was born Peggy Middleton on September 1, 1922 in Vancouver, Canada. When she was six years old she began to take dancing lessons. As she grew older the lass performed in amateur theatricals. She became a professional dancer in her home town then went to Hollywood where she did nightclub acts and theater work. She was one of the Earl Carroll Girls

Yvonne De Carlo

Yvonne in Portland, Oregon celebrating Walter Wanger's quarter century of movie making with the premiere of "Canyon Passage" (1946). Seated: **Ernest Haycox,** author of the novel "Canyon Passage;" **Joan Bennett** (Mrs. Wanger at the time); **Wanger.** Standing: **Hoagy Carmichael; Ms. de Carlo; Peggy Ryan** and Oregon Gov. **Earl Snell.**

Yvonne de Carlo found her greatest success as a costume-piece temptress whose heart usually belonged to Baghdad. She works occasionally today, most often in dinner theatres.

Dorothy Malone

Then—A brunette **Dorothy Malone** making a screen test in the Forties. Now . . . In the late Sixties, after starring in TV's "Peyton Place," blonde **Dorothy** packed her Supporting Actress Oscar for "Written On the Wind" (1956), her two daughters by Jacques Bergerac and moved back to her hometown, Dallas. She says "I didn't realize how weary I was of sound stages and hard work until I got away from it."

for a short period.

In 1942 at the age of 20, Peggy was discovered by Paramount and was put under contract. After being utilized to play opposite men who were being screen tested she made her film debut in *This Gun For Hire* (42).

Working mainly for Paramount, she made 17 films until Walter Wanger chose her to play the lead in his Technicolor classic, *Salome, Where She Danced* (UI 45).

Yvonne then became Universal's Queen of Technicolor and reigned there until 1952. Some of her 18 pictures during that period were: *Frontier Gal* (45), *Song of Scheherazade* (47), *Slave Girl* (47), *Cabash* (48), *River Lady* (48), *Calamity Jane and Sam Bass* (49), *The Gal Who Took The West* (49), *Buccaneer's Girl* (50), *The Desert Hawk* (50), *Tomahawk* (51), and *Scarlet Angel* (52).

Working at various studios Yvonne went on to make at least another 24 films until 1968.

In 1955 she married stunt man Robert Morgan and they had two children, Bruce and Michael.

It would be nice if Ms. De Carlo would be remembered for something other than her T.V. "Munster" series.

Ruth Roman

Ruth was a dynamic talent in films like "Three Secrets" (1950) with Eleanor Parker.

Ruth Roman's career starting sliding in the Sixties, but once in a great while she does a character role on TV.

Rhonda Fleming

California bred, Hollywood fed with hair of red **Rhonda Fleming** as she looked when enjoying her greatest popularity.

Rhonda today with her wealthy theatre owner husband, Ted Mann.

(Photo by Yani Begakis)

Dorothy Malone was one of the screen's most beautiful blondes. Of course, she started out as a brunette but it is as a blonde that she is known. She did not always play nice ladies in her films but she was forever feminine. It took her a long time to make stardom but when she did it was in a way the industry would not forget—she won an Oscar.

Dorothy Maloney was born in Chicago, Illinois on January 30, 1925. At the age of three she was taking dancing classes and by the time she was in high school her acting talents were celebrated locally in competitions she won.

At Southern Methodist University she won prizes for her singing and writing. It was in college that an R.K.O. scout spotted her in a school production of *Starbound* and she was offered a year of training in Hollywood. Dorothy did three films for R.K.O. and one for Columbia before Warner Bros. offered her a screen test and a contract. At Warner she dropped the "y" from her name and was introduced in *Hollywood Canteen* (44).

However, her tenure there did not bring her to stardom and after eleven films she left the studio in 1949.

For years she worked at every major studio in town. She kept plying her craft, turning in one good performance after another, but in pictures that starred other people. From 1950 to 1956 Dorothy worked in 25 films but it wasn't until *Written On The Wind* (UI 56) that she became a real star and was recognized as a very competent actress. She won the Academy Award for Best Actress.

Some of her ten subsequent films were: *The Tarnished Angels* (UI 57), *Too Much, Too Soon* (WB 58) and *The Last Voyage* (MGM 60), a very good "disaster" film.

In 1959 she wed Jacques Bergerac. They had two children, Mimi and Diane, before their divorce in 1964.

* * *

Ruth Roman had real sex appeal. It wasn't only the way she acted and carried herself, it was also the way she was made. The shape of her lips, the arch of her eyebrows, her well-stacked body—all worked together to make her the kind of woman dreams are made of.

Throughout her 44-picture career, Ruth has worked with many of the cinema's top stars such as Gary Cooper, Errol Flynn, Kirk Douglas, James Stewart, Lana Turner and Bette Davis. Her presence on the screen would charge the atmosphere with energy the audience could sense.

She was born December 22, 1924 in Boston, Massachusetts to parents who owned a carnival side show. Such

Continued on Page 50

The Name is James Bond

JAMES BOND FILM PRODUCER/AWARDED 1982 THALBERG AWARD

Cubby Broccoli received this year's Thalberg Award. As producer of 12 James Bond films, the Academy said, "Broccoli brought to a world audience the most popular films series in motion picture history" entertaining more than a billion and a quarter people. "The Bond films established a new genre of screen entertainment, combining action and romance with the innovative sets and special effects wizardry."

By George Haddad-Garcia

The first James Bond movie, "*Dr. No,*" came out in 1962. Twelve of the highly popular 007 capers have appeared in the last 20 years, and in 1981, the first new Bond novel since author Ian Fleming's death was published. Obviously, producer "Cubby" Broccoli has faith in the series (the most successful film series ever, with a gross of over $800 million so far) and its future. He has commissioned a whole new line of Bond novels, from which future 007 films will take their titles and main characters — if not necessarily their plots.

"Bond is the ultimate comic strip hero," states Roger Moore, who completed five Bonders with the highly profitable "*For Your Eyes Only.*" "Most one-dimensional characters date or lose their appeal eventually, but a spy is in a profession and has a lifestyle which is perennially popular and relevant to the modern world." But there's talk that Moore may not match Sean Connery's record of six Bonders. He denies this, and his press agent points out that Moore recently had a "light" cosmetic surgery operation on his face, in France, which makes him look 10 years younger. Or as Moore once pointed out, half-jokingly, "My son once got the thrill of his life, when we were at a restaurant, and he spotted Connery there, too. I hadn't known he was a Connery fan, and before I could say anything, the little rascal said, 'There's the *real* James Bond.' He's never said it again — he values his life!"

There are, of course, those Bond fans who prefer the Connery version, which was less dependent on special effects, more realistic in plot, and which benefitted from the Scotsman's macho appeal and using his own hands to get himself out of danger. Others feel Moore's sophisticated, cool, never-a-hair-out-of-place approach is closer to Fleming's prototype, and more relevant to the 80's audiences.

Sean Connery as James Bond.

But for fans who enjoy 007 in whatever version he came in, there is a new, not-to-be-missed book by Steven Jay Rubin titled, simply, "The James Bond Films" (Arlington House, $10.95), paperbback, over 150 photos). The book took years to research, and includes the fruits of some 70 interviews the author had with Bondmakers. It covers not only the 12 films (one of them starring an Australian ex-model as Bond; this film, "*On Her Majesty's Secret Service,*" was the least successful financially, but still grossed over $30 million) and three movie Bond actors but Ian Fleming's career and how he gave birth to Bond, the *first* Bond (on U.S. television, in the 50's), aborted Bonds, the Bond spoof "*Casino Royale,*" and insight to Bond's future

Roger Moore, seen here in the super-Bond movie, ***"Live and Let Die,"*** succeeded Connery as Agent 007.

Scenes from some of the James Bond films.

"Thunderball"

"You Only Live Twice"

(the next 007 epic, incidentally, is *"Octopussy"*).

What has Connery to say, now, about the role that made him an international superstar before he'd had his fill of getting in and out of scrapes (and beds)? "Naturally, the series changed my life, and it taught me plenty, as well. It opened doors. What I grew to mind was the amount of time it took to make each picture. The James Bonds are, or were, the most difficult pictures to create, for everyone involved . . . The way Bond was written, there wasn't much humor there.

"And he couldn't be played straight, for nobody was that virile. He would have made Superman look like a wallflower." Ironically, Connery and some associates have, for a few years already, been ready to make their own Bond film — independently of Broccoli, who sued, and has the matter in ongoing litigation. The project was to star Connery and was partly written by him. The title was *"Warhead"* or *"James Bond of the Secret Service."* Since leaving 007 behind, Connery has done some fascinating projects and proven his thespian ability, but he has had few hits, and some say a return to playing 007 would have boosted his career (his biggest non-Bond hit was 1981's Bond-like space epic, *"Outland,"* in which Sean showed his excellent fighting form again; unfortunately, the old looks and sex appeal have much faded — which he doesn't appear to mind at all).

In "The James Bond Films," author Rubin explains why George Lazenby never got to continue being Bond, despite his good performance (it was also the only film in which 007 got married). He interviewed Lazenby (who now does TV and liquor ads in Australia), who discussed the "feud" with leading lady Diana Rigg, and the much publicized "garlic affair." A beard and cold relations with the director and the producers (Harry Saltzman was co-producer with Broccoli of most of the movies) also interfered, costing Lazenby international stardom.

Rubin also points out that Moore (formerly best known as TV's "The Saint") almost didn't make *"For Your Eyes Only"* (which also produced a hit song by Sheena Easton, a promising young Scottish singer). Moore apparently wanted considerably more money, and Broccoli began auditioning newer, younger actors for the role, before reaching a compromise. Rubin's photos illustrate nostalgically the Bond "look" over the years, the Bond "girls" (who now have bigger roles and are more crucial to the action), the Bond villains, the Bond cars and gadgets (increasingly expensive), and on and on. For anyone's who's ever enjoyed a 007 book, film — at the cinema or at home on TV, for the Bonders always get good ratings — or anyone who's simply enjoyed Connery and Moore as dashing, gentlemanly heroes, "The James Bond Films" is an exciting, satisfying way to spend an afternoon. For the price of two tickets, it's a permanent record of the movies' most popular tough guy.

James Bond Quiz (all facts and information taken from "The James Bond Films," by Steven Jay Rubin). ★

A special James Bond Quiz— Do you know the answers?

DO YOU KNOW THE ANSWER?

1. Who was the very first Bond villain? (No, it wasn't Joseph Wiseman in "Dr. No.").

2. What two names of 007's on-screen leading ladies almost didn't make it into the script, because they were considered risque, then and now?

3. What half-Mexican actor was signed to play Bond in "Diamonds Are Forever," before Sean Connery agreed to return to the series one last time?

4. How did Connery dispose of his $1 million salary (not to mention his "points") from the above movie?

5. What is "unnatural" about Gert Frobe as the title character in "Goldfinger?".

6. On what real-life legend was the Jimmy Dean character in "Diamonds" patterned after?

7. What relatively unknown actor (then) played the villain in "On Her Majesty's Secret Service," and who recorded the love song from the same film, shortly before he passed away?

8. Who was the only actress to ever play James Bond, and in what movie?.

9. Name the most deadly female villain in the Bond films, and the recently deceased actress who played her.

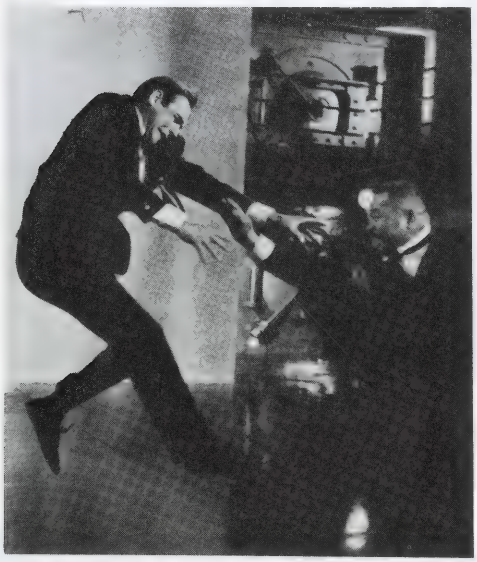
10. What was Sean Connery's kid brother's biggest claim to fame, before he left the limelight?

11. What was physically unusual about villain Scarmanga in "The Man With The Golden Gun?" And who from the same film (also a villain) went on to big/little fame in a current TV series?

12. Who was the only Bond villain to be featured in two films? What finally happened to this monster?

13. Name the only singer to sing more than one Bond theme song, and name the songs this singer sang.

14. What were the two Bond films that took place primarily in the Orient, and name the only Oriental villain in the series.



"Goldfinger"

15. Who was the only living politician actor in a 007 film?

16. What was the 007 equivalent of "Star Wars"?

17. What nationality and what rank did Barbara Bach play in "The Spy Who Loved Me," and who made a hit of the title song from that film?

18. Until Roger Moore took over the role, which was the biggest box office hit among the 007 epics? What timely news story brought it more to the public's attention?

19. What kind and color of animal used to be the head of Spectre's favorite pet?

20. Bond's CIA assistant, Felix Leiter, was played by various unknown actors. The first of them went on to stardom in a U.S. TV series. Who was he?

THE ANSWERS

1. Peter Lorre, in a TV presentation of "Casino Royale." (Barry Nelson played Bond for the first time.)

2. Pussy Galore in "Goldfinger" and Holly Goodhead in "Moonraker."

3. John Gavin, best known for his Bank of America ads, and currently ambassador to Mexico.

4. Connery gave his salary to a Scottish educational trust, to benefit underprivileged younsters (Sean had himself been a milkman in Edinburgh).

5. His voice was dubbed, throughout the movie. (His real voice could be heard, years later, in "Bloodline," starring Audrey Hepburn

6. Howard Hughes, a friend of the producers. "Willard Whyte" in the movie.

7. Telly Savalas played Ernst Stavro Blofeld. Louis Armstrong recorded "We Have All the Time in the World."

8. Ursula Andress. She was the first Bond leading lady in the movies, as Honeychile Rider in "Dr. No." But in "Casino Royale" (made by other producers) she played Vesper, who was also James Bond, undercover.

9. Colonel Rosa Klebb, played by the late Lotte Lenya in "From Russia With Love."

10. Connery's younger brother starred in an Italian 007 rip-off titled "Operation Kid Brother." The actress was Daniela Bianchi, the blonde from "From Russia With Love."

11. Scaramanga, played by Christopher Lee, had three nipples. Herve Villechaize, the French midget actor, now stars in "Fantasy Island."

12. "Jaws," the mammoth played by Richard Kiel in "The Spy Who Loved Me" and "Moonraker." In the latter, he fell in love with a braided blonde and was tamed.

13. Shirley Bassey sang not two, but three Bond songs. "Goldfinger" was a hit, not so "Diamonds Are Forever" or "Moonraker."

14. "You Only Live Twice" and "The Man With the Golden Gun." Harold Sakata played Oddjob, the Korean with the killer hat, in "Goldfinger."

15. Prime Minister Margaret Thatcher, "seen" in "For Your Eyes Only."

16. "Moonraker," which was partly set in outer space and featured a "Star Wars"-type space battle.

17. Bach (now married to Ringo Starr) played Major Anya Asimova, a Russian counterpart of 007. Carly Simon made a hit of "The Spy Who Loved Me/Nobody Does It Better."

18. "Thunderball," the fourth Bonder. About that time, a U.S. carrier with two atomic bombs aboard disappeared, off the coast of Spain.

19. A white Persian cat, invariably being stroked in the villain's lap.

20. Jack Lord, in "Dr. No," since known as the star of "Hawaii Five-O."

BOOK REVIEWS

The ultimate Book of Lists

Hollywood's "golden era" will be highlighted with the publication of a special limited edition of the 1937 Academy Players Directory, to be reissued this fall by the Academy of Motion Picture Arts and Sciences. The reissue of the first Players Directory will be published in November, celebrating the pending release of the 150th issue in January.

The special edition will be an exact reproduction of the first issue, containing pictures and names of some 1,800 actors and actresses. The 150th issue, by contrast, will be two thick volumes containing nearly 13,000 names.

Only three original copies of that first Players Directory are known to exist, and all belong to the Academy Archives, according to Marjorie E. Blye, directory editor. The primary reason there are so few copies in existence, she noted, is that as new editions were distributed, the old editions were collected and destroyed, thus insuring that studios had only the most current information available to them.

Movie personalities who appeared in the first edition and also will appear in the 150th edition include: Noah Beery, Olivia De Havilland, Henry Fonda, Joan Fontaine, James Mason, Cesar Romero and Mickey Rooney.

Other stars listed in the first edition include: Humphrey Bogart, W.C. Fields, Fred Astaire, Errol Flynn, Clark Gable, Greta Garbo, Jean Harlow, Katharine Hepburn, Spencer Tracy, Fay Wray and Mae West. Gene Reynolds, currently the producer of the television series M*A*S*H, was listed in the 1937 directory as a child actor.

The Academy will produce three versions of the special edition: a softcover for $12, a hardcover for $25 and a deluxe limited edition for $100. (The deluxe edition will be personally autographed by one of the personalities in the first issue, and will be embossed with the purchaser's name.)

The special edition is available now through October 15 at special prepublication prices of: $10, $21 and $90, respectively, through the Academy Players Director, 8949 Wilshire Boulevard, Beverly Hills, California 90211. For information call 213-278-8990, extension 232.

THE GIRL ON THE LATE LATE SHOW

Gloria Grahame—Hollywood's Bad Time Girl

By Patrick Agan

Do you remember the first time you saw Gloria Grahame onscreen? Was the image and personality already established as in 1950's semi-classic, *In a Lonely Place* opposite Humphrey Bogart or was it two years later in her Oscar-winning performance in *The Bad and the Beautiful?* For me it was the picture she made before that, DeMille's epic *The Greatest Show On Earth* in which she played the world-wise "Angel" the elephant girl, opposite the intensely evil Lyle Bettger as her trainer and would-be tamer.

Even in a picture that boasted stars like Charlton Heston, Jimmy Stewart, Betty Hutton, and Dorothy Lamour, she was a lusciously red-headed standout as she battled Bettger who tries to make her submissive in the haunting scene where he poises an elephant's gigantic foot just inches above her face and threatens her. (A stunt that Gloria insisted on doing herself, by the way.) Not even an elephant could phase Gloria, though, although the tension in theaters across the world stopped tons of popcorn between hand and mouth!

But Gloria had a knack for that, especially in the lurid 1953 thriller, *The Big Heat,* when she astounds her ex-lover, Lee Marvin, by throwing a pot of boiling coffee in his face in just payment for an earlier attack on her.

1925-1981

The **blonde sexpot** in her youth when, without nudity or vulgarity, she was the most sensual girl on the screen

She had an onscreen aura during those star-billed years that consisted largely of the tough girl who's had to call her own cab once too often.

Hollywood-born Gloria began her career on the stage, appearing once with another classic screen vamp, Marie Windsor, in something called "*Stardust.*" Recalled Marie, "It never made it to Broadway but later we were both under contract to MGM and although I liked her I never got to know her well. I do remember her dry sense of humor though." A quality that Gloria had to call on personally, typecast as she was almost instantly in 1944's *Blonde Fever.*

Her unique beauty highlighted by her pouty upper lip was not appreciated by MGM, though, who mostly loaned her out until she left them in 1948, most notably for Frank Capra's *It's a Wonderful Life* in '46, the year after her first Oscar nomination for *Crossfire*—both RKO productions.

Yet, despite the studio treatment, she went on to be, to paraphrase her song from *Oklahoma* (1955), a girl who wouldn't take "no" for an answer!

It was a bumpy career yet Gloria's private life was often bumpier. Married at nineteen to actor Stanley Clements (who, ironically, died just days after she did on October 5th, 1981), she went on to marry director Nicholas Ray, becoming stepmother to his son, Tony. Gloria and Nick parted in 1952 and she went on to a brief marriage to producer Cy Howard. Then, in 1962 she astounded Hollywood by marrying Tony Ray, her former stepson, thus becoming her own mother-in-law! Reporters at the time were critical of this move yet she and Tony's relationship was a deep one that had slowly grown over the years, from stepson, to friend to lover and husband. Unfortunately for Gloria, however, love didn't conquer all. Her ex-husband, Howard, sued for and won custody of their daughter and Gloria ended up having a nervous breakdown.

After her recovery, Gloria disappeared from the screen to raise their three children but the marriage broke

"In A Lonely Place" with **Humphrey Bogart** firmly established her image.

With **Lee Marvin** in "The Big Heat"

As the **Elephant Girl** in "Greatest Show on Earth."

up after six years. By then the bloom was definitely off her career and at forty-three she found herself offered nothing but low-budget westerns like *Ride Beyond Vengeance* with Chuck Conners in 1965 and 1971's *Blood and Lace.*

The public didn't get a good look at the one-time glamour girl until the award-winning miniseries *Rich Man, Poor Man* in 1976 when she played Susan Blakeley's mother. Again she played virtually a continuation of her screen persona, looking exactly like previous characterizations would look had we been able to see them grow older.

Her telling performance brought a few offers to the now-single actress, including a widely heralded stage appearance with Henry Fonda in *"The Time of Your Life"*. She continued working on stage and onscreen in *"Head Over Heels"* ('79) and the acclaimed but little-seen *Melvin and Howard* in 1980.

Later that year, though, Gloria triumphantly told TV-viewers the art of survival of a film actress by starring with Burgess Meredith in a syndicated special entitled *"Mr. Griffen and Me"*— the story of an over-the-hill movie star who, while on a college lecture tour replete with old film clips, runs across her long lost director-husband. It was an insightfully delightful performance, showing the woman as she really was versus the film-clipped movie tough gal. Warm, witty, and astonishingly beautiful, Gloria walked off with honors in what would prove to be her last nation-wide performance.

Unbeknownst to the millions who saw Gloria Grahame in that show, she was secretly battling breast cancer, undergoing constant and painful treatments while she doggedly continued her career as an actress. It was a fight she was losing—but you could never tell that by looking at her because her gutsy determination to somehow win it was the motivation of her life. Only a few members of her immediate family, in fact, knew the truth.

In August of 1981 she co-starred in summer stock with soap opera idol David O'Brien in "Light Up The Sky," impressing not only critics but co-workers as well with her talent and beauty, rehearsing seven hours a day and then giving eight performances a week for an entire month.

Following that, Gloria flew to London to begin rehearsals for a stage revival of "The Glass Menagerie." According to her director, David Thacker, she worked tirelessly for three weeks to get the part right but, tragically, she would never play it. Just days before the opening, her physical condition deteriorated so badly that she had to be flown back to the States, almost dying during the flight. At New York's St. Vincent's Hospital, she was barely admitted before succumbing to the disease she had fought so long and hard. Conscious for the last two hours of her life, she refused life-sustaining procedures and finally accepted the inevitable.

In one of the last photos before her death, **Gloria** holds her **Oscar** for "The Bad and the Beautiful."

Her death marked the end of a career that had climbed the hills of Hollywood to stardom and then suffered the long fall downward. A lesser woman—a lesser *star*—might have languished there, but not Gloria Grahame. After *The Bad and the Beautiful* she was cited as a victim of the "Oscar jinx" but went on to triumph in classics like *Not as a Stranger* and the aforementioned *Oklahoma.* Sure there were stinkers along the way like *Prisoners of the Casbah* in 1953, but as she said to Sterling Hayden in another one of them, '54's *Naked Alibi,* "Nothing comes easy." ★

JEFF CHANDLER

Rugged star of the 50's—

By John Roberts

In the 1950's, the waning years of true studio power, Universal-International boasted the strongest roster of contract players and Jeff Chandler was possibly the studio's most important box office star of the era.

Chandler made few class "A" productions, rather, he toiled in routine program features. Yet, Chandler was a very popular star as evidenced by the fan magazines of the time. With a head of premature curly silver hair, dimpled chin, warm eyes, and handsome looks, he was a heartthrob of the ladies and appeared in a number of women's pictures.

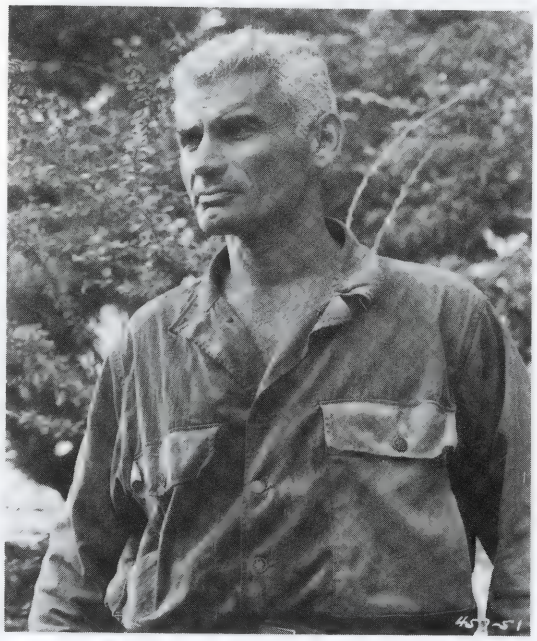
On the other hand, the actor was tall and rugged, spoke in a low voice, and possessed a heroic quality that worked well in war pictures and westerns that appealed to men. Like many contract players, Chandler suffered through poor scripts and was a better actor than given credit for.

Born Ira Grossel on December 15, 1981 in Brooklyn, Chandler was a child of New York's poor tenements. His parents divorced when he was young and his mother took him to live with her parents. An only child, Chandler was overprotected by his mother and received no relief from the situation until she remarried.

Chandler decided at an early age to become an actor and wanted to participate in high school plays but his family's poor financial condition prevented this. Young Ira worked in a variety of afterschool jobs including Montgomery Wards, Radio City Music Hall, and his grandmother's candy store. His father, a former silk salesman, returned to New York to establish his own business and provided $500 toward fulfilling his son's dream.

The money enabled Chandler to study drama at the Feagin School at Rockefeller Center alongside comedian Jack Carter and Sheila Stephens (later MacRae). From there, he went on to gain professional experience at the Millpond Playhouse on Long Island, making his debut in *"The Trojan House."* In 1941, he and a friend pooled their resources and formed a shortlived stock company at Elgin, Il.

America entered World War II in 1942 and Chandler enlisted in the cavalry. A year later, he was a lieutenant in the army aircraft and spent two years stationed in the Aleutions. Following the war, he completed his tour of duty at Fort Ord, California.



At the height of his career, time was running out when **Chandler** made his last film, "Merrill's Marauders" in 1961. He died a few weeks later at 42.

In 1946, Chandler landed in Hollywood with $3000. He promptly spent $1000 on clothes and the rest depleted in a matter of months. He had known actress Marjorie Hoshelle in New York and married her in Hollywood that same year. The next major change in 1946 was ridding himself of the awkward Ira Grossel. The Chandler was borrowed from Van Johnson's character in *"Easy To Wed"* and the Jeff was suggested by friends.

Chandler appeared on Lux Radio Theater 50 times in small parts and starred in *"Michael Shayne, Private Detective"* and *"Our Miss Brooks."* The turning point in the struggling actor's career occurred as a result of a part in an episode of *"Rogue's Gallery"* starring Dick Powell.

Powell took a liking to Chandler and recommended that he try out for Powell's new film for Columbia. Chandler won a small role as a gangster in *"Johnny O'Clock"* (1947). Chandler once commented on his fortune, "Dick's been keeping an eye on me ever since. People are always doing things for me and I'm not that nice of a guy. They're impressed with my size."

Three small parts came in the Twentieth-Century Fox films, *"The Invisible Wall"* (1947), *"Roses Are Red"* (1947,), and *"Mr. Belvedere Goes to College"* (1948). Meyer Mishkin, Chandler's agent and a real hustler, arranged a screen test at Universal-International for its upcoming film, *"Sword in the Desert."* Chandler won the part and signed a ten-year contract with the studio.

In *"Sword in the Desert"* (1949), Chandler supported Dana Andrews and Marta Toren as a Hebrew underground leader guiding refugees to the Palestine. U-I next cast him as a police chief in *"Abandoned,"* a 1949 dud finding Dennis O'Keefe and Gale Storm stumbling onto an illegal baby market racket.

The breakthrough to stardom came in *"Broken Arrow"* (1950) directed by Delmer Daves. U-I loaned Chandler to Twentieth-Century Fox for the film with the stipulation that he receive star billing. This was a wise move as Chandler came back to U-I a star.

"20th was looking for a guy big enough physically to play the part," Chandler explained about winning the role of Cochise, "and unfamiliar enough to moviegoers to lend authenticity to the part. I seemed to fit the bill." *"Broken Arrow"* was not only an exciting and action-filled western but a rare film (for the time) that attempted to depict Indians as intelligent equals of white men. However, the critics dismissed the film as patronizing and serving no justice to Indians. Even James Stewart's performance as an ex-army man drew some critical barbs.

Chandler played Cochise with a dignity that earned praise from all quarters. The industry rewarded him with an Academy Award nomination for Best Supporting Actor of 1950 losing to George Sanders in *"All About Eve."* Also in 1950, Fox used him in *"Two Flags West,"* a Civil War drama with Linda Darnell.

Then came U-I's *"Deported"* (1950) with Marta Toren. He returned to Fox for *"Bird of Paradise"* (1951), a remake of a 1932 King Vidor film with Debra Paget and Louis Jourdan.

The Chandlers separated in 1951 and he was linked to a number of actresses including a supposed fling with Susan Hayward. The couple had two daughters, Dana and Jamie named for Katharine Hepburn's character in *"Without Love."* There would be a reconciliation in 1955 and a divorce granted in 1959.

The actor captured top billing for the first time in *"Smuggler's Island"*

(1951). Universal's 1937 film *"Some Blondes Are Dangerous"* was remade as *"Iron Man"* (1951) and *"Flame of Araby"* (1951) was a mediocre costume epic with Maureen O'Hara.

For a second time, Chandler played Cochise only this time *"The Battle at Apache Pass"* (1952) fell short on quality. Budd Boetticher, a filmmaker guided Chandler and a predominately male cast in *"Red Ball Express"* (1952). He battled pirates in *"Yankee Buccanneer"* (1952). The focus was on Loretta Young in *"Because Of You"* (1952).

Chandler entertained a desire to sing and made his musical debut on the Peggy Lee Show in 1952. He discovered that being a famous name provided an easy way to enter the music business. Decca Records signed him a contract and the Chandler Music Company was created. Several records were released including "I Should Care" and "Lamplight" and he wrote the lyrics for the title song to "Six Bridges to Cross" (1955), a Tony Curtis starrer about the Brinks Robbery. Chandler also thrilled his fans with nightclub appearances in Las Vegas.

There were more battles with rampaging Indians in *"The Great Sioux Uprising"* (1953) and *"War Arrow"* (1953), more island natives in *"East of Sumatra"* (1953), and more pirates in *"Yankee Pasha"* (1954). In Douglas Sirk's *"Sign of the Pagan"* (1954).

U-I developed Chandler's romantic image by casting him in pictures designed to appeal to women. He was a mining engineer whose dedicated work habits disturbed wife Jane Russell in *"Foxfire"* (1955). Joan Crawford married him and then feared he was trying to murder her in *"Female on the Beach"* (1955).

The studio cast him in two more remakes. Rex Beach's tale of Yukon gold miners, *"The Spoilers,"* was filmed for a fifth time in 1955 but the cast of Anne Baxter, Rory Calhoun, and Chandler was tepid compared to the 1942 lineup of Marlene Dietrich, Randolph Scott, and John Wayne, *"Mad About Music,"* a 1938 Deanna Durbin feature, became *"The Toy Tiger"* (1956).

"Pillars of the Sky" (1956) once again pitted Chandler against Indians and he was a demanding and hated captain in a World War II adventure, *"Away All Boats"* (1956). *"The Tattered Dress'* (1957) was a seemy tale of crime and deception with Chandler as a criminal attorney. In 1957's *"Man in the Shadow,"* he co-starred with Orson Welles.

During his contract years at U-I, Chandler was deprived of good parts offered by other studios as U-I kept its prize star busy in programmers. Fox had proposed roles in *"Lydia Bailey,"* *"The Day the Earth Stood Still,"* *"The Secret of Convict Lake,"* and *"Les Miserables"* to the actor. Chandler displayed little distress. "I can't argue with the people at U-I, he said, "because they have put me in money making films that built my popularity."

His physical charm made him a favorite with lady moviegoers of the Fifties in such pictures as "Female On the Beach" with **Joan Crawford.**

After being typecast as "a Jewish Indian," **Jeff** became a paleface in films like "Bird of Paradise" with **Louis Jourdan.**

With agent Meyer Mishkin, Chandler formed Earlmar Productions which resulted in a sole venture, *"Drango"* (1957 Columbia). Also for Columbia, he appeared in the questionable biography of *"Jeanne Eagels"* (1957) with Kim Novak in the title role.

Chandler supported three major female stars in *"The Lady Takes a Flyer"* (1958 Lana Turner), *"Raw Wind in Eden"* (1958 Esther Williams), and *"Stranger In My Arms"* (1959 June Allyson). He chose

He entered the Sixties co-starring with **Carol Lynley** in "Return to Peyton Place."

not to resign with U-I and went to Paramount for a pair of westerns. In *"Thunder in the Sun"* (1959), he led a wagon train of French Basques including Susan Hayward and after years of playing western heroes, Chandler received a chance to be nasty as an ex-Confederate officer waging a private war in *"The Jayhawkers"* (1959).

Jack Palance and he vied for the affections of Martine Carol in Robert Aldrich's *"Ten Seconds to Hell"* (1959) for United Artists. Chandler coveted the notion of owning his own production company and in 1959, formed a new company titled August Productions. *"The Plunderers"* (1960 Allied Artists) was the initial effort and Chandler's final western.

For ABC-TV, he accepted the part of King David in *"The Story of David"* (1960) filmed on location in London and Israel.

Fox's sequel to the highly successful *"Peyton Place,"* *"Return to Peyton Place"* (1961) turned out a lesser film with Jose Ferrer directing Chandler as a love interest for Carol Lynley. *"Merrill's Marauders"* (Warner Brothers) was released in 1962 after Chandler's death. Critics applauded Sam Fuller's direction and Chandler's performance as Brig. Gen. Frank Merrill who led 3000 troops through the Burma jungle during World War II.

The community and his legion of fans were stunned by Chandler's sudden death at age 42 and further shocked to learn that death may have been attributed to negligent hospital care. Nothing was ever proven but those medically responsible for Chandler behaved in a suspicious manner throughout the well publicized controversy.

Tall, rugged, versatile, his movie career spanned fifteen years

The actor's ailments began in early 1961 when he suffered a back injury while filming *"Merrill's Marauders"* in the Phillipines. The pain proved so intense, Chandler was forced to enter a Manilla hospital to receive pain shots to deaden nerves and relieve tension and pressure in order to continue filming.

Following the completion of *"Merrill's Marauders,"* Chandler returned to Los Angeles and entered Culver City Hospital to undergo an operation for a ruptured spinal disc on May 13th. Five days later, his progress was halted by internal hemorrhaging requiring a marathon 7½ hour operation and a 55 pint blood transfusion.

With a public hungry for information about the actor's condition, his surgeon, Dr. Marvin Corbin, surprisingly refused to discuss any details except to report his patient was "gaining strength steadily." Chandler's secretary later reported a ruptured artery was the cause of the second operation.

Less than two weeks later on May 27th, Chandler again underwent surgery for internal hemorrhaging and again, the hospital would not release any information to the public. On June 9th, Chandler was reported to be battling infections and June 17th brought the announcement of death attributed to shock and peritheral vascular collapse.

The hospital continued its policy of refusing to release reports and planned to deal with the Chandler estate through insurance companies. Ex-wife Marjorie Hoshelle immediately brought in an attorney on behalf of the estate and Chandler's children to investigate the circumstances of the actor's death. Responding for the hospital, Dr. David M. Brotman expressed confidence that Chandler had received excellent treatment and issued a 500 page report of the actor's medical data.

The report served to only heat up controversy as it was found imcomplete and illegible in parts, prompting court approval for an inquiry into malpractice. Hoshelle's attorney wasted little time in filing a $1.8 million suit, charging malpractice, breach of warranty, assault and battery, and wrongful death.

The newspapers splashed every new disclosure across the headlines. Chandler's death certificate revealed the details of an undisclosed fourth operation for a gall bladder inflammation. A fifth operation, a tracheotomy, was never confirmed and a priviate autopsy was performed on the body.

The Screen Actors Guild caused further publicity through an actor's petition led by Clint Walker demanding an official investigation and the California State Bureau of Hospitals obliged. The investigation absolved the hospital of any charges of negligence and deriliction in Chandler's treatment but discovered 27 counts of non-compliance with the California hospital licensing program.

The final damning bit of news was that the case never reached the courtroom with victory going to the Chandler estate. The hospital paid $233,358.42 in a settlement to avoid additional publicity and bad press.

Chandler's will left $600,000 to his daughters and Hoshelle sued to claim part of the legacy. During their divorce, she had attempted to be granted a large alimony. She had no success in either case.

With an undiminished popularity and apparently good business sense, Jeff Chandler would probably have continued to be a major Hollywood star. ★

Why Bob Taylor wouldn't return to the MGM Commissary

One of **MGM's greatest** for 25 years, he spent many of them combatting his "pretty boy" image.

Few stars made femme hearts beat faster than **Taylor** in such films as **"Waterloo Bridge"** with **Vivien Leigh.** He referred to them as "gooey romantics."

By the **Sixties** he had defected to mature Westerns and adventure films.

By ANDREW J. FENADY

"Fine," Robert Taylor responded when I invited him to come to lunch at the MGM commissary and discuss a script. But Taylor added, "Let's not eat in the commissary."

"O.K.," I said, but wondered aloud, "Why not? Too many people?"

"No," Robert Taylor answered, "too many ghosts."

That was in 1966. I was under contract to MGM. Robert Taylor wasn't. But he had been for 25 years — from 1933 to 1958 — when MGM boasted of "More stars than there are in heaven."

Spanning the Metro firmament in those days were such luminaries as Gable, Tracy Garbo, the Barrymores, Norma Shearer, Judy Garland, Mickey Rooney, Greer Garson, Hedy Lamarr, Lana Turner, Fred Astaire, Gene Kelly, Frank Sinatra and a galaxy that glittered brighter than any studio before or since.

Spangler Airlington Brugh, born in Nebraska and transplanted to Pomona College, became a $35-a-week contract player at MGM in 1933.

They changed his name to Robert Taylor and by 1937, when he played Armand to Garbo's "Camille," he was number three at the boxoffice and commercially even more valuable than the enigmatic, beauteous, Scandinavian.

But then Robert Taylor was as beautiful as most of his leading ladies — Irene Dunne, Margaret Sullavan, Barbara Stanwyck, Vivien Leigh, Lana Turner, Hedy Lamarr. Some joked that without his moustache you couldn't tell Robert from Elizabeth Taylor.

To shake the glossy pretty boy image Louis B. Mayer cast Taylor in a series of tough guy roles. It started when he played "Killer" McCoy in "The Crowd Roars." A former pugilist named Johnny Indrisano, who 20 years later taught me how to hit the speed bag, tutored and toughened Taylor in 1938. Taylor did all his fight scenes and went on to other

tough guy roles: "Stand Up And Fight," "Flight Command," "Billy The Kid, "Johnny Eager," "Bataan."

In 1940 Taylor made his favorite picture "Waterloo Bridge," with Vivian Leigh, but in 1943 he put aside the studio guns and rifles loaded with blanks, pinned on a pair of Navy wings and went to war where they were shooting real bullets. He flew so well they made him an instructor.

In 1945 Lt. (j.g.) Robert Taylor was discharged and went home to MGM where for the next decade — as the titles tell — he played anything but sissies: "Ambush," "Devil's Doorway," "Quo Vadis," "Ivanhoe," "Rogue Cop," "The Last Hunt."

In the 60s he starred on television in "Robert Taylor's Detectives" and hosted "Death Valley Days" as did another veteran of the war and the movies who is currently on location in Washington, D.C.

Get Taylor

That's when a fellow named Fenady comes into the picture. I had a contract at MGM as a writer-producer and wanted to do a John Wayne picture called "Hondo" as a tv series. We made a deal with Michael and John Wayne and I wrote a script.

Being a bright boy I came up with a bright idea. Instead of shooting an hour tv movie, why not do a two-hour picture and release it as a feature overseas? Why not?! Because it had never been done before. That's why, said the MGM moguls. And because it would cost a lot more money — they exclaimed as a clincher.

I tried to break the clinch. I suggested we beef up the marquee by signing a couple of "stars" to brighten up the picture.

Bob Weitman, who was in charge of production at MGM, liked the script and countered with a counting house proposition.

"O.K., Fenady. You get Robert Taylor to play the part of Gallegher and you've got the money for your movie."

I felt like taking off my necktie and hanging myself with it. Luckily I wasn't wearing a necktie. I had as much chance as a wax key in hell. Gallegher wasn't even a secondary role. It wasn't even a tertiary role. In the old days it would have been played by Lyle Talbot. No, Talbot's agent would have turned it down.

Through James Drury, a mutual friend, I got Robert Taylor's home number. I knocked down a double Gordon's gin and dialed.

It wasn't any butler who answered. The voice was unmistakable. I introduced myself. Being a very democratic Republican, Robert Taylor said he knew my work very well and "The Rebel" had been one of his favorite tv series. I motioned to my wife, Mary Frances, to refill the goblet and made some sort of patronizing pitch that tailed off with "I'd like to send you the script."

Taylor gave me his address. I wrote an impassioned plea importuning him to consider the part of Gallegher and with a firm offer of $25,000 for two weeks messengered the bundle to his Mandeville Canyon ranch — figuring I would justifiably never hear from Robert Taylor again.

I heard from him the next day. Taylor said he'd like to come in and talk. That's when, in an attempt to be civil, I invited him to lunch. He accepted the invitation but declined the ghostly galley.

Alan Courtney was in charge of MGM-TV. The three of us lunched in Courtney's cavernous office. I had never met Robert Taylor. He was 5' 10". Age 55 — and still handsome, with lapis lazuli eyes and a voice that would turn any stage actor verdurous with envy. He was a three-pack-a-day smoker.

After the appropriate preliminaries Taylor looked at me and said, "Andy, that's a damned good script." He went on to praise it scene by scene while I waxed humble between spoonsfull of my Louis B. Mayer chicken soup — until I choked — not on the soup but on Taylor's tag line. "I sure would like to play the part of Hondo."

Courtney and I explained the part was already cast. We didn't explain that the network had earlier turned down Robert Taylor when Courtney and I suggested him for the role. ABC wanted a younger image.

On location for **"Hondo"** in 1966 with writer-producer **Andrew J. Fenady.** Three years later Taylor died at 57. *(Exclusive photo for HSM from Fenady's personal collection.)*

Even though he was a good actor, Taylor was visably disappointed and then wondered why we had thought of him for the Gallegher part.

Courtney and I told him the truth. No Taylor — no money for the movie. He crushed out the cigarette. I figured he was going to leave his sandwich — and the room. But he lit up another L&M and leaned back.

"O.K., fellas, my agent's going to kill me but you've got yourselves a movie."

Courtney and I gushed out our gratitude — especially I. "Look, Bob. I know it's not much of a part but I've been thinking about how to expand it. I've got some ideas for some new scenes . . ."

"Andy, Andy," he said, as if we had been close friends for 20 years. "You've got a good script. I said I'd do the part. Don't screw it up just to make my part bigger."

I damn near cried. But that afternoon I went to work on Gallegher. Gave him a lost son — a bitter-

sweet meeting scene — a back-to-back father-son fight scene against tall odds and a lachrymose but lasting reunion.

Taylor turned out to be not only a gentleman but the most professional actor I ever met. The first day we shot, it rained barrels — we ducked for cover. Taylor was not scheduled to work. But I called him to do his most dramatic scene in the picture — with his son played by Randy Boone. He drove to MGM in record time in the rain, said he wasn't quite sure of his lines and gave a letter perfect performance that had the cast and crew clapping after Gallegher said his piece and slugged his son.

One final example of the man Robert Taylor. We were to shoot a two-day battle scene around a gold mine we built at Thousand Oaks Ranch in the valley. We had hundreds of Indians, miners and cavalry troopers. Horses, wagons, gattling guns, fires and explosions. The mine set was built at "panic peak" seven miles from the ranch entrance. The action went very well the first day. When the director Lee Katzin and I got there at 6:30 a.m. the second day Taylor, as usual, was already in make-up and wardrobe and sitting in an ore car smoking a cigarette.

The day became insufferably hot but Taylor spent most of it in that broiling ore car throwing lead and ducking dynamite.

By lunch time I knew we were going to finish early so I alerted the crew to get ready to move half way down the hill where we had set up the facade of a fort. I figured we could get enough shots of Hondo and the cavalry riding in and out of the fort to last the whole season — if the show sold.

About 4:30 we dismissed most of the cast and raced to the new location in a frenzy. We shot entrances and exits until we lost the sun. It was all gravy. I was so excited and happy I literally jumped into a hornet's nest and was bitten or stung by a battalion of the buzzing beggars.

As the sun dipped we drove toward the ranch gate. I noticed a familiar figure carrying a make-up case and walking along the dirt road.

"Godalmighty! Pull over!" I hollered to the driver and jumped out of the front seat toward Robert Taylor who took a cigarette out of his mouth.

"For heaven's sake, Bob! What the hell are you doing?! How come you're walking? Did you walk all this way? Six miles?!"

"Yeah," he nodded. "I parked the car down by the gate."

"Why didn't you tell one of the assistants you needed a ride?"

"Well you fellows were busy. I knew you wanted to get those other shots — so I just walked."

So he just walked. Robert Taylor. No. "Billy The Kid," "Killer McCoy," "Armand," "A Yank At Oxford," "Ivanhoe," "Johnny Eager." He just walked.

I am constrained to think of some of today's actors. With their 40-foot trailers. Limousines. Legions of stooges. Jejune jerks who show up late and don't know their lines — or care.

And then I remember Robert Taylor — still in wardrobe and make-up walking along a dusty road in Thousand Oaks.

I don't know where he's walking now — along with the other ghosts. Gable, Tracy, Bogart, Dick Powell, Judy Garland, Jean Harlow, Vivian Leigh and all the rest.

I'd like to think that sometimes Robert Taylor still walks through a fog shrouded night — and with his private thoughts waits for the inevitable rendevous with the woman he loves — on Waterloo Bridge.

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American Film Institute honors Frank Capra

By Marjorie Walker

"This is a remarkable turnout of remarkable people — for a most remarkable man," said Columbia Pictures chairman and president Frank Price. He was talking about the American Film Institute's 10th Life Achievement Award dinner, honoring Frank Capra.

"I'm just about the happiest man in the world," beamed the director, who first came to this country in 1903 on an immigrant ship — when he was six years old. His father had been a fruit picker in Bisaquino, Sicily — and his parents soon brought their family from New York to Los Angeles.

Frank Capra worked his way through school, first as a newsboy and later as a waiter, eventually graduating from Cal Tech. He made his first movie ("*Fulta Fisher's Boarding House*") in San Francisco in 1921, and his first for Columbia ("*That Certain Thing,*" starring Viola Dana and Ralph Graves) in 1928. The rest is cinema history.

The Capra tribute was — indeed — a remarkable evening. The black-tie (at $300 per person) event was sold out early, with over 1200 attending. The red-clothed tables, with bouquets of red and pink flowers dotted with tiny lights, reached all the way to the lobby door of the Beverly Hilton's International Ballroom. On each side of the stage, where there was a giant montage of pictures of Capra stars, there was a large screen — showing close-ups of those appearing at the microphone. There were also film clips of some of the Capra classics, like "*It Happened One Night,*" "*Mr. Smith Goes To Washington*", "*Lost Horizon*" and "*It's A Wonderful Life*".

Frank Price introduced his co-chairman, Nancy Olson Livingston, and some of the others on the stage were producer George Stevens, Jr., and Joseph McBride (they wrote the show), AFI director Jean Firstenberg, MC Jimmy Stewart (he starred in three Capra films, including "*It's A Wonderful Life*"), host Charlton Heston, Bette Davis (the star of "*Pocket Full of Miracles*" said, "I'm an actress, not a song!"), Donna Reed (blonde and still pretty as a picture), charming Bonita Granville (Mrs. Jack) Wrather, Peter Falk.

Bob Hope, Claudette Colbert and **Bette Davis** were among the stars joining in the American Film Institute **Life Achievement Award** tribute to **Frank Capra,** noted director, held at the Beverly Hilton Hotel in Beverly Hills.

And Claudette Colbert, here from her home in Barbados and looking — incredibly — very little older (the guests had just seen a film clip) than she did when she won the Academy Award for "*It Happened One Night*" in 1934.

Mary Pasetta directed the AFI show, and some of those introduced from the audience were Bob Hope, lovely Fay Wray (she starred in Capra's "*Dirigible*", in 1931), youthful Jane Wyatt (in "*Lost Horizon*", with Ronald Colman), Telly Savalas, Jack Lemmon, Burgess Meredith, Bette Midler, film editor William Hornbeck — and cinematographer Joseph Walker, who photographed 20 of Frank Capra's major films. Joe, who received an honorary Oscar (the Gordon E. Sawyer Award) this year, and his wife Juanita live now in Las Vegas.

Academy of Motion Picture Arts & Sciences president Fay and Michael Kanin were there, and Barbara and Marvin David of 20th Century-Fox, Millicent and director Robert Wise, dancer Mikhail Baryshnikov and Jessica Lange, Angie Dickinson, the Ron Howards, Loni Anderson, Winnie and cinematographer Al Keller, Libby and NBC-TV's Jim Brown, Gladyce and David Begelman, the Richard Zanucks, L.A. Councilwoman Peggy Stevenson and Dean McMurtie, AFI's Sue Donoghue, Michael Agee, party coordinator Jackie Frame, Marie and Jack ("Hawaii Five-O) Lord, director Peter Bogdanovich.

Still more were the Henry Winklers, the Rich Littles, Frances and Hal Linden, Barbara Van Orden and Tony Ford of Playboy Productions, the Robert Dalys, the Marty Coopers, Morgan Fairchild, Paula Prentiss and Dick Benjamin, Phyllis and Russ Barry, Sybil Brand and Blake Garner. Barbara Stanwyck, whose first film for Frank Capra was Columbia's "*Ladies of Leisure*" in 1930, was recovering from pneumonia — and couldn't attend.

The AFI guest list also included the Mervyn LeRoys, King Vidor, the Ted Ashleys, Richard Dreyfuss, Shirley MacLaine and Pete Hamill, Marion and Earl Jorgenson, the Howard Koches — Sr. and Jr., the George Sidneys, Larry Wilcox, Marcia and Mike Medavoy, Tove and Er-

Cinematographer Joseph Walker and his wife **Juanita,** and **Libby** and NBC-TV's **Jim Brown**—among those at the gala event. During his career Joe Walker photographed 160 feature films, including 20 of the Frank Capra classics.

Donna Reed, who starred with Jimmy Stewart and Lionell Barrymore in Frank Capra's "It's A Wonderful Life" (1946), was among those at the American Film Institute's dinner honoring the director, who has become a legend in his own time.

nie Borgnine, Gena Rowlands and John Casavetes. Frank Capra introduced his beloved Lucille, his wife of over 50 years, their children Frank, Jr. (head of Embassy Pictures), Tom Capra and Lucille Capra Bruch — and their ten grandchildren.

The criteria for the American Film Institute's Life Achievement Award, established in 1973, is "The recipient should be one whose talent has in a fundamental way advanced the film art; whose accomplishment has already been recognized by scholars, critics, professional peers and the general public — and whose work has stood the test of time." Former honorees have been John Ford, James Cagney, Orson Welles, William Wyler, Bette Davis, Henry Fonda, Alfred Hitchcock, James Stewart and Fred Astaire. This year's choice — Frank Capra — won cheers.

"Let me say a word to the new generation," said the 84-year-old director. "Don't follow trends. Don't compromise. Believe in yourself. Only the valiant can create and only the daring should make films. Only the morally courageous are worthy of speaking to their fellow man for two hours in the dark."

At the beginning and at the end of this year's AFI evening, Nelson Riddle's Orchestra played — over and over again — "High Hopes." The evening could have been the closing scene of a Frank Capra movie — one that brings to life the accomplishment of the American dream, with that blend of optimism, humor and patriotism and the drive to fight for things in which you believe. And, in words already used by the Hollywood film makers, that's not Capracorn — that's Capraesque. ★

Historical Landmark

The Legendary New York Hippodrome

In April, 1905, the B. K. Keith Theatres opened the Hippodrome Theatre on Sixth Avenue between 43rd and 44th Streets in New York with a cast of 500 actors and 150 horses staging a simulated battle scene from the Civil War. The rest of the opening program consisted of a ballet of 144 girls, an hour circus and a comic opera.

The house seated 5,500 people and was billed as the largest in the world.

The completed theater cost close to $4,000,000 while admissions ranged from twenty-five cents to a top of two dollars.

The Hippodrome had an outstanding career spanning more than thirty years until it was finally torn down in 1939 but its glamour years really ended in 1935 when 51 truck loads of scenery were sold at auction for $2.50.

The passing years saw many firsts. It was here that Sarah Bernhardt made her first American appearance, Houdini made his escapes from strait-jackets and in 1917 Annette Kellerman treated the audience to the first form-fitting bathing suit.

In 1908, the Shuberts staged "A Try to Japan" with a cast of 1,600 performers. The years continued and in 1915 Charles B. Dillingham took charge of the theatre and produced many of his celebrated hits.

The fortunes of the theater varied over the years and in 1925 the Keith interests restored vaudeville but with advent of sound pictures the house closed in 1935. The final years to 1939 saw a number of promoters attempting to revive its popularity but its day was over and the wreckers finally had their day in removing one of the outstanding landmarks of the American Theatre.

REMEMBERED

Actress Virgina Bruce is dead at 71

Blonde actress Virgina Bruce, a onetime Ziegfeld Follies girl who went on to become a movie star in the '30s and '40s, died Feb. 24 in Woodland Hills at 71 of cancer.

Bruce, a Pacific Palisades resident and former wife of film great John Gilbert & also Ali Ipar, reportedly had been in poor health for years.

She was best remembered for roles in such films as "Woman Trap" in 1929, "Jane Eyre" in 1934, "The Great Ziegfeld" in 1936, "Love, Honor and Goodbye" in 1945, "The Reluctant Bride" in 1952 and "Strangers When We Met" in 1960.

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by Robert Kendall

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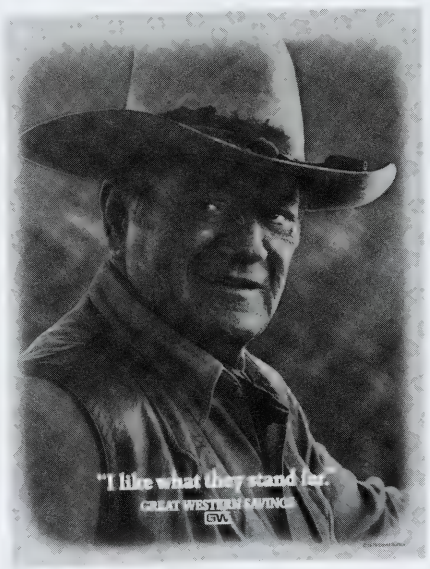
New John Wayne Movie Memorabilia



John Wayne as a commercial commodity might become a bigger enterprise after death than he was when he was tall in the saddle. Look for more commemorative "Duke" items as authorized by Wayne Enterprises, such as a limited number of new **Harry Jackson** bronzes (the large "Marshal Rooster Cogburn" 1970 bronzes that sold for $10,000 are now bringing as much as $125,000, says **Michael Wayne**). But if you aren't in that kind of league, check out the vinyl Duke doll standing short at 15 inches and costing $65.

"We bought the merchandising rights to his name from him during his lifetime," says Michael Wayne. We intend to produce nothing but a limited number of quality items. No junk flooding the market. A major portion of the profits will be turned over to the John Wayne Cancer Clinic at UCLA."

Another hit will be 50,000 pewter-plated replicas of The Duke's favorite, a Winchester carbine with the enlarged loop lever that he twirled as the Rio Kid in "Stagecoach" and used in all his Westerns thereafter. The suggested list price for this classic gun is $600. Another 1,000 produced by Winchester will be gold-plated and will be listed at about $2,500. They're for hangin' on the wall, not shootin'.

John Wayne hats, neckerchiefs, vests, shirts, auto dashboard figurines, medals, leather chaps and boots and saddles are not on the market. But if you gotta do it, do it right and pick up an authorized Duke gun belt and holster. Surely, you remember that small holster that he used to wear on his butt? Well, podners, a fine-leather tooling firm in Southern California is making 3,000 of them for about $250 each.

Collecting the John Wayne memorabilia and all the new items being released will provide a different 'treasure hunt' and incentive for the avid collector. ★

Great Western Commissions Wayne Tribute

A 21-foot-high, 16-foot-long, 7-ton bronze monument to John Wayne has been commissioned by Great Western Savings and Loan of Los Angeles. The work will be executed by sculptor/painter Harry Jackson, who was a close friend of Wayne's, and will take approximately three years to complete. The finished monument will stand outside Great Western's headquarters on Wilshire Boulevard in Beverly Hills. Jackson intends his work to "magnify the man's timeless presence."

New James Bond 007 Posters

Through exclusive licensing with United Artists Corp, Grezon Productions is issuing four 27 x 41 inch special "For Your Eyes Only" posters, from the new Bond movie starring Roger Moore. Retail price will be about $5 and will make an interesting collectible.

Gabe Essoe: Movie collector who made good!

by Robert Kendall

Why on earth are you collecting all that movie memorabilia? How many times has the avid film buff collectors been confronted with this kind of question?

In an exclusive Hollywood Studio Magazine interview, Gabe Essoe, author of two of the current runaway best sellers, "The Book of Movie Lists," and "The Book of TV Lists," both published by Arlington House of Westport, Conn., revealed what collecting movie memorabilia has done for him.

"First," Gabe smiled, "let me say I am a devoted Hollywood Studio Magazine reader. I find many photos that are extremely rare, and read about film stars that have always fascinated me in your magazine."

"What prompted you to write your two best selling books?"

"I thought there was a need for books capturing movie and television memories," he explained, "my collecting began with lots of stills from Tarzan movies, and lots of old movie magazines, lobby cards, lots of scrap books, and I've even got bubble gum trading cards of old time stars."

Born in Budapest, Hungary, Gabe Essoe later moved to Austria. And then Gabe and his parents came to the United States in 1954, settling in Danville, Illinois.

"I loved the mid-west," he reminisces, "and the chance to see the movies at the local theaters was a highlight for me. My favorite movie idol was Clark Gable. And one time Clark came to Danville, Ilinois and I had a chance to see him and talk with him. My collections of stills just grew and grew. I treasured old autographed photos of Clara Bow, and Mary Pickford."

And how did Gabe get to Hollywood?

"My father's work took him from Illinois to California," he explained.

Watching as many movies, serials and television shows as he could, he soon found Roy Rogers, the Bowery Boys, Tarzan and Buster Crabbe role models. Gabe's favorite television characters were Cosmo Topper, Captain Video and Herb Philbrick. Through his books, their memories are kept intact. And it was out of this hobby that his first film books developed.

"Gable" by Gabe Essoe came out in time to publicize the re-issue of "Gone With the Wind," with MGM publicity utilizing the good timing.

Still selling today is his book, *"Tarzan of the Movies,"* a detailed look at the Edgar Rice Burroughs character

on screen from Elmo Lincoln's silent version to the current Bo Derek epic, which has created a storm of controversy.

An updated book on Tarzan is slated to come out on Tarzan's 70th birthday, but along with this will be a television special with Gabe writing and directing called *"Tarzan of the Movies."*

And how is the present book on movie lists doing?

"Both the movie and TV list books have sold out their 20,000 first printing," he enthuses, "and they're going into reprints right away. But even more interesting they're slating a "Son of the Book of Movie Lists" and a "Son of TV Lists" for a year from now, they are that sold on the public response.

As if this wasnt enough, when Gabe goes into his personal life, you realized he is indeed a success story. He began work in the movie industry in Publicity at Walt Disney. Here he met an old time movie favorite, glamourous Vera Miles. Vera told him she'd like to have him meet a girl he would like, and thus he met Vera's daughter, Kelley Miles.

They met, romanced and married. Today they have two children and manage to combine professional and private lives to good advantage.

Essoe wrote the film, *"The Devil's Rain,"* which starred **John Travolta, Ernest Borgnine, Ida Lupino** and **William Shatner,** bringing in about $15 million at the boxoffice.

Kelley Miles has continued her acting in such television shows as **"Barnaby Jones," "Marcus Welby,"** and **"Buck Rogers,"** and she has also written songs for stars such as Petula Clark's *"Don't Sleep in the Subway Darling."*

Now, after these interesting achievements, what next?

"Kelley and I, along with cinematographer Vern Velene are coproducing a feature, which I will direct, and in which Kelley will star. It has a romance, and it has a monster. It's inspired by the last line of *'King Kong'* where a cop tells Robert Armstrong the airplanes killed Kong. And Armstrong says, 'It *wasn't* the airplanes. It was beauty that killed the beast."

Along with the film in the works, is a TV special that will be of great interest to nostalgia buffs.

"Before the next Emmy Show," Gabe enthused, "we'll be presenting a TV special based on "The Book of Movie Lists," and the "Book of TV Lists" where we'll feature nostalgic scenes of the great personalities of the past, as a prelude to the present Emmy Show."

And so, Gabe Essoe can well be termed, **'the collector who made good.'** ★

The Book of TV Lists
by Gabe Essoe,
Foreword by Buddy Ebsen,
Published by Arlington House

This book provides an excellent listing of the television shows and all facets of television production.

Information on the Ratings Race, the Television Critics, and the Emmy Awards shows. Then, some of the top television shows of all time are dealt with in detail, such as "Roots," "I've Got A Secret" and such comedy hits as "Lucy," and "I Love Lucy." It details what made them *"click"* with the public, and provides such lists as the four most popular women on TV of all time, etc.

What probably is the most remarkable about the book is the candid way it deals with "violence" on teevee, and some of the negative aspects. Overall, it is easy reading, nostalgic, and fascinating.

The Book of Movie Lists
by Gabe Essoe,
Foreword by Ernest Borgnine
Published by Arlington House

Unique, original, and interesting are but three compliments the author of this unique book deserves. For it is not the tried, cliche-ridden movie book of lists, but a refreshing new approach. For example: 10 Movie Stars Reveal How They Exercise and Keep Fit. Britt Ekland claims she roller skates at Flipper's in Hollywood every night. Of the 10 Most Asked About Stars of the Most, none other than Deanna Durbin heads the list. 6 Actors Who Were Better Athletes, and Max Baer heads the list. Top Models Who Became Top Film Stars, and Lauren Hutton heads the list. Of course the lists are often personal opinion, but nevertheless, it does hold the reader's interest, and it is light, escapist, fun-reading—all the way!

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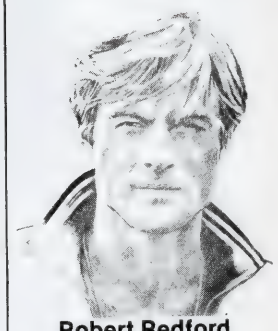
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PIER ANGELI

the beautiful Italian actress whose death remains a mystery

By Dina Di Mambro

A bronze haired beauty only a little over five feet tall and full of youthful enthusiasm, innocence and charm—that was Italian actress Pier Angeli. The director of one of her first and best films "Theresa" was Fred Zinnemann who has said of her: "She's the most talented girl I have worked with. That girl will carry the picture. If she's properly handled, she can climb to the top and become one of the most outstanding stars of her time." Pier's talent was considered so great that everyone was hailing her as the new Ingrid Bergman. For much too short a time Pier was at the top, the toast of Hollywood. She was loved by all it seemed, there was never a bad word written about her.

Pier was born Anna Maria Pierangeli on the beautiful island of Sardinia in Italy, 1932, along with her twin sister actress Marisa Pavan. Her early years including her first years in Hollywood were very sheltered. Her mother Enrica was an actress before she married Pier's father Luigi Pierangeli. An old fashioned and traditional man her father was very much opposed to his daughter becoming an actress. He was very angry when Pier appeared on a radio show singing when she was twelve years old. Pier was attending art school when a director discovered her and gave her a role in "Tomorrow is Too Late." It's almost as if her father knew the heartbreaks and disappointments that would hurt her so very much later on. Pier remembered that her old friends in Italy "thought that Hollywood would put false eyelashes on me and cut off and cap my teeth. That's what they think of Hollywood over there. But not I. I think Hollywood is the home of sincerity . . . sometimes."

Pier was delicately beautiful, like a little doll. She had her dates chaperoned by her mother until she was twenty-one. Pier met Kirk Douglas while filming "The Story of Three Loves" and began to date him. Supposedly her mother disapproved and Pier stopped seeing him. After Douglas she fell very, very much in love with James Dean, although she denied it at the time. Later on she was to admit that he was "the love of my youth, perhaps my greatest love." They were inseparable and James Dean never got over her. It's said that Pier Angeli was the only woman he every really loved. Even at the time of his tragic car crash death Dean kept a framed photograph of her on his desk.

Suddenly Pier announced her engagement to singer Vic Damone. Pier said that they had met in Germany while Vic was in the service a couple of years before. Almost as sud-

Pier in her last big film, "Battle Of The Bulge."

Pier in "Port Afrique" 1956.

denly as their engagement was their marriage. It was a formal Catholic Church wedding, very lavish with a choir of forty children singing. Almost every star in Hollywood attended, including James Dean who cried outside of the church.

Although Pier's marriage to Damone was a surprise it seemed relatively happy for the five years it lasted. It was a very publicized marriage. Pier and Vic were the perfect couple, everything that they did was news. Pier's career continued to go well with films like "The Silver Chalice" with Paul Newman and "The Flame and The Flesh" with Lana Turner.

In 1955 Pier and Vic had a son Perry. In Raymond Strait's book **Star Babies** Perry remembers his mother; "My mother Pier Angeli was the most lovley lady I ever knew; she shared so many of her joys and sorrows with me. She loved to fish, it was great fun early in the morning or sunset—just the two of us walking barefoot along the beach, talking in subdued tones so nobody else in the world could share the moment except the two of us. She made me feel important—like it was important that she had me to talk to. There wasn't anything that we didn't talk about together. Mom was very, very open with me. My mother was vulnerable, just as I am, and people just stabbed her to death fifty times over. I loved her very much and I miss her."

Louis B. Mayer once called Pier "serene and indestructable." Unfortunately Pier was not indestructable. After Pier's divorce from Vic Damone in 1959 her life took a turn for the worse. She took her son to Rome because she was afraid that Damone might take Perry away from her.

Pier worked fairly steadily in Rome making Italian films. Eventually she married jazz bandleader Amando Trovajoli, after dating many less than noble opportunists. Pier gave birth to another son Howard Andrea. About this time Pier lost custody of Perry and her second marriage was already beginning to fail. The heartaches and lost hopes and expectations must have been too much for her because for about three years Pier spent time in and out of an Italian mental clinic. On top of everything she had trouble with the government over back taxes.

A lovely, fine actress and woman ended up lonely and confused without her children, 'not to mention completely broke. The same girl who fainted at her first screen kiss, in desperation made an X-rated film. In 1970 Pier's good friend Debbie Reynolds from her old MGM days convinced Pier to give Hollywood another try. Debbie, the one person who hadn't forgotten her had her own agent try and help find some work for her.

Pier became close to her son Perry again. Things really started to look up for her for the first time in a long time. Optimistic in her outlook once again Pier said "I want to live for tomorrow and cancel out the past." Pier was even up for a part in "The Godfather."

Above:
With husband **Vic Damone** and baby son **Perry.**
Below:
With **Kirk Douglas** in "The Story Of Three Loves."

In the book **Star Babies** Perry remembers his mother shortly before her death: "Mom came to the school a lot and everybody loved her. She went bowling with us and really seemd to enjoy that. Afterwards some said she was a suicide, but I'll never believe that. Many thought a heart attack; the doctor listed that on her death certificate. I don't believe that either. She was too happy to want to die and too healthy to have a heart attack. I think my mother's death was very much along the same lines as Marilyn Monroe—my grandmother feels the same way. A lot of the facts were never published in the papers. Nobody called the police for four hours afterwards, the excuse they gave me was that they wanted to clean the house, before the police came. I think that stinks! When someone dies in your bedroom I think you call the police automatically. Also her body was badly bruised in several places. My mother understood me and I've lost her."

Pier Angeli's death at the age of thirty-nine in 1971 was a terrible loss. She had a fine talent that should have been used far more than it was. At least there is the memory of her in the films that she made. What is really tragic is that a fun loving, trusting girl with such a passion for life had to know only extreme good luck or bad, never the middle road. Whenever her name is mentioned now she is only remembered as another actress that took her own life when that may not even be the case. ★

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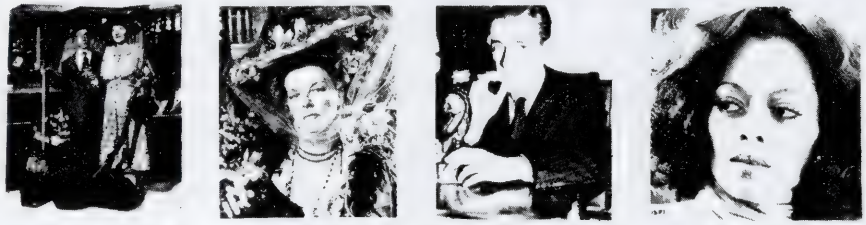

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Passing Parade

By Kirk Crivello

Margot Grahame

Margot Grahame as the bedraggled Dublin streetwalker for whom Victor McLaglen betrays his best friend, in RKO's **The Informer** (1935).

England's Margot Grahame had her moment of Hollywood glory opposite Victor McLaglen in the John Ford production, *The Informer* (1935). Born in Canterbury, Kent, February 20, 1911, she grew up in South Africa, where she was a student at Ladies' College, Durban, and made her stage debut in 1926. Her first London show (1929) was in Ben Travers farce, *A Cup Of Kindness.* The trek to Hollywood (1935) for RKO led to *The Arizonian, Counterfeit, Night Waitress, Criminal Lawyer,* as Milady de Winter in *The Three Musketeers* and opposite Fredric March in *The Buccaneer. She returned to England (1938) and continued her career until 1957's Saint Joan.* Miss Grahame was the widow of literary agent Augustus Dudley Peters. She died in London, Jan. 1, 1982 from respiratory failure attributed to chronic bronchitis. ★

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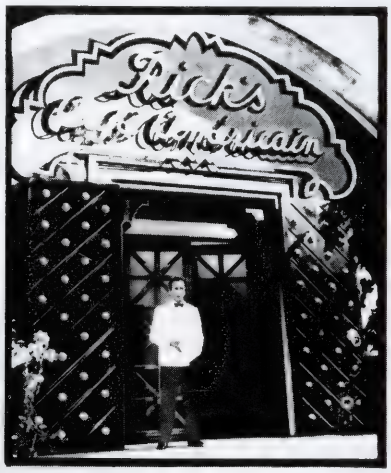

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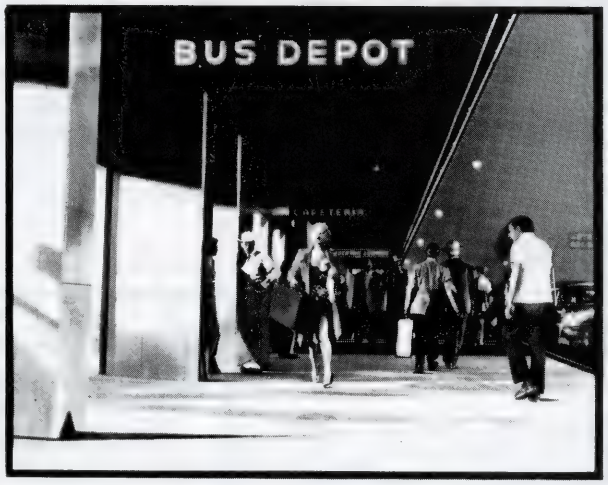
Humphrey Bogart
CASABLANCA (1942)
Humphrey Bogart poses at the door to his Cafe Americain, the notorious haunt of *Casablanca*'s idealists, murderers and refugees.



#3
Marilyn Monroe
BUS STOP (1956)
Anxious to put a marriage-minded cowpoke behind here, hastily-clad Marilyn Monroe runs for a getaway bus in nighttime Phoenix.

#4
Gene Kelly
SINGING IN THE RAIN (1952)
With an umbrella for a prop and a rain-washed street for a stage, Gene Kelly creates the greatest dance scene in film history.

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Filmland FOOD 'N FUN

Around Hollywood—**Morton's,** who were undisputed kings on the corner of Melrose and Robertson Boulevard in West Hollywood (serving only dinners), are applying for a permit to serve luncheon. After all, why not share the Mercedes, Rolls Royce, luncheon trade at **Trumps**? There's dining and dancing at **Roger Bourbon's Cafe Monet** on Burton Way, in addition to wonderful stamed fish with fresh spinach and butter sauce; and at the **Magic Paradise** on Cahuenga Boulevard West, Studio City, Hrach Yacoubian plays a mean violin, Vladimir plays a mean piano and owner George Hadja does a paper eating magic act while you dine on French cuisine . . . later there is also dancing. Hasta la vista.—Bettina

At the **Mikado,** Jerry Frick planning a big addition to his lively Sushi Bar. The North Hollywood hotel and restaurant is a great attraction for celebrities and sushi bar fans.

Star watchers alert. Alain Cuny's lively **Wine Bistro & Cafe,** 11915 Ventura Blvd. in Studio City attracts a host of the stars and production folk from the nearby film and television studios. In fact, the pretty French restaurant is so packed at luncheon hours that Cuny has added an attractive new area up front with special high tables with chairs to match to accommodate the studio folk. Wine Bistro & Cafe is open 11:30 a.m. until 10 p.m. at night except weekends when they open later of Fridays and Saturdays. Dark on Sundays . . .

Chef Marcel Frantz has introduced his new Winter menu at **Aux Delices,** 15466 Ventura Blvd., Sherman Oaks and it's gathering raves from the epicurean crowd. Frantz' partner Host Roger Martini is up front nightly to see that service is impeccable as always. It's a wine lovers' paradise, too. They are open from 5:30 p.m. nightly except Mondays when the petite restaurant is dark. 783-3007 for reservations. Unusual French specialties and hors d'oeuvres.

Geni Charlesworth

Glamourous actress **Francine York** (shown r) is welcomed to Ho Toy's Cantonese restaurant in Sherman Oaks by genial owner and host, **Robert Lee.** Ho Toy's has been in the Valley for 27 years and is open for cocktails, luncheon and dinners.

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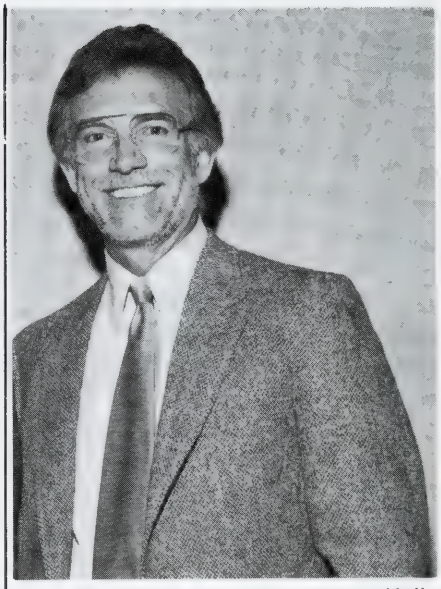
Chef owner **Alain Cuny** (shown r) of the popular Wine Bistro & Cafe in Studio City chats with lovely **Charlene Eber** of Video Ventures during the latter's recent lunch visit. Wine Bistro offers one hundred fifty wines by the bottle and at least eighteen posted daily that may be enjoyed by the glass. Open from 11:30 a.m. for luncheon and dinners.

At Nick's Restaurant—here's the owner **Nick Washington** (right) with **Loanne Bishop** (of TV's "General Hospital") and **Fred Clayton,** among the diners. There's a Nick's Restaurant at Westwood Blvd. and National, and a new one in the Sherman Oaks Galleria.



Tony Franciosa at Motion Picture Hall of Fame luncheon for Robert Wise.

CAFE DE LA PAIX

Now nearing the end of its fourth year, the award-winning **Cafe De La Paix** in Tarzana has become one of the most popular restaurants in the San Fernando Valley—and a favorite of gourmets.

The owners of the picturesque restaurant are Lucy and the noted chef Michel Najjar. Michel is originally from Lille, and he brings the traditional dishes of France as well as many he has created himself. The delectable desserts, all made at the restaurant, include Strawberry or Apple and Cinnamon Crepes a la Mode, Peach Melba, Mocha Torte and a teacart of freshly-baked pastries, including the memorable Black Forest Cake.

Cafe De La Paix is unusual for French restaurants in that, in addition to the fresh seafood, duck, chicken, lamb and veal dishes, there are excellent steak and beef entrees—including the Filet au Poivre, the Filet Wellington and the Filet Grenadine aux Champignons. The broiled ground beef—the delicious hamburger—has been called the best in the Valley—it is served with potatoes and fresh vegetables, hot French bread and butter, and a choice of soup or salad. At $6.95 complete, it may be one of the top bargains in the Valley, too.

Cafe De La Paix is on Visa, Master Charge and American Express credit cards, and there is convenient free parking directly adjoining the restaurant. Champagne Brunch (with complimentary champagne or fresh orange juice) is served both Saturday and Sunday, and there are Sunset Dinner specials from 5 to 6 PM. The restaurant is at 19598 Ventura Boulevard (between Tampa and Corbin) in Tarzana, an the number for reservations is 996-3508.

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At the **Marquis West** in Santa Monica, co-owner and award-winning chef **Pietro Giordano** stops by the table to talk to writers **Robert and Lois Dwan,** among the diners at the beautiful Italian restaurant.

MOVIEREEL Continued

FILM FESTIVALS/

Short, 4014 Churchhill Rd., Charlotte, N.C. 28211.

Annual Memphis Film Festival scheduled August 4-7 at Holiday Inn Rivermont in Memphis. Academy award winning actor Ben Johnson, Harry Carey Jr., Spanky McFarland, Pat Buttram, Al Wyatt, Neil Summers, Victor French, Leon McAuliffe, Tommy Floyd, Art Davis, J.J. Fontana and Billy Boren plus many others will attend. For info write Memphis Film Festival, 100 N. Main Bldg., Suite 2504, Memphis, Tenn. 38101.

The great Cinecon adventure will be held over Labor Day in Davenport, Iowa. Jon Mirsalis, is president of the Society of Cinephiles.

MOVIE CLIPS

Continued

for June . . .**Jackie Gleason** and **Karl Malden** in "The Sting II" cast, release scheduled for November'82. . . . . Scripps College in Claremont, Calif. recently honored **Cyd Charisse** for her outstanding contribution to American film by presenting her with the first **Scripps Film Classics award.** A reception was held and a showing of the MGM film classic The Band Wagon . . . **Gregory Peck** presented the **Jean Hersholt Humanitarian Award** to **Danny Kaye** at the 54th awards presentation . . . Salay/Miles Productions of Birmingham, Michigan recently won four international awards for its film **"A Big Little Western"** which was filmed entirely on location at **Old Tuscon** (Arizona) . . . The recent **New York Festival** drew 4000 entries from 40 countries around the world . . . Also set to star is **Karl Malden** in the Universal comedy. Jeremy Paul Kagan directs with Jackie Gleason and Mac Davis toplined. . . The American I admire most," acording to more than 3,000 persons who even used their own stamps to send in the questionnaire, were, **Ronald Reagan,** who outranked even second-place **Abraham Lincoln,** then **Walter Cronkite** and **Bob Hope . . . Charlton Heston** has donated $17,500 to L.A.'s Ahmanson Theatre for the establishment of a playwright's fund to encourage original scripts for the theatre's production. As the newly-appointed head of the National Endowment for the Arts, Heston's act is an appropriate symbol of Reagan's appeal for more individual and corporate support of the arts . . . **Ken Russell** has begun filming his latest composer epic *The Beethoven Secret,* in Vienna. The cast includes **Anthony Hopkins, Glenda Jackson, Jodie Foster** and **Charlotte Rampling.** Russell wrote the screenplay, along with Jo Anderson . .

. . . **Capucine,** beautiful French star has been signed to co-star in the newest Blake Edwards comedy "Trail of the Pink Panther" filming in Spain. Sixth in the popular comedy film series, **David Niven** also stars . . . **Four star teams** were presenters on the 54th annual Academy Awards presentation. Paired were Ursula Andress and Harry Hamlin, Rachel Ward and Chevy Chase. Debra Winger and Paul Williams, Morgan Fairchild and Robert Hays . . . **Lauren Bacall** makes a rare TV appearance in May on ABC - taped in N.Y. . . . **Susan Blakely** is set to star in the 3 hour movie "Will There Really Be A Morning" for CBS based on the autobiography of the late **Frances Farmer** whose film career was all but ended in the 40's by alcoholism and a series of unfortunate mishaps. Recently Jessica Lange protrayed F.F. in a film . . . **Alice Faye,** ever popular and one of the great musical stars of the screen during the 40's and 50's made a rare appearance on the Academy Awards presentation in a special tribute to songwriter, the late Harry Warren who wrote "Hello, Frisco, Hello." "Lullaby of Broadway" and many others. Retired from the screen for many years, Faye resides with yer husband, Phil Harris, in Palm Springs.

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CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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Your 1982 Horoscope and lucky number! Find out which stars share your sign. Send birth date and $1.00 to Charmin, P.O. Box 2594, Southfield, Mich. 48037 (3-5'82)

Let Us Be Your Personal Photographer. We cover the stars at all L.A. events. Exclusive candid celebrity photos. Reasonably priced autographs on cards or stills. Prompt service. State wants SASE. E. Robbins, P.O. Box 3337, Glendale, CA 91201. (TF-12'81)

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Cinemastudent seeks footage of 1937 made Universal Picture 'Wings over Honolulu," to complete film about his father. Please call collect or write. Michael Magee, 536 Meadowview Dr., La Canada, CA 91011. (213) 790-8093. (3-6'82)

MAGAZINES/BOOKS

MOVIE PAPERBACKS, movie hard backs, movie magazines. Time, Life, etc. Pat Cecil, 4501 Tarry, Garland, Texas 75043. Send $2 Catalogue (4-6'82)

THE SAGA OF BUCK JONES (126 pp) $6.25; THE FABULOUS HOLTS (215 pp.) $7.25
Long out of print, author has acquired a small quantity of these rare books in new, mint condition. Price includes postage and handling. Get them while they last. Buck Rainey, 3006 Lakewood Drive, Ada, OK 74820 (4-5'82)

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Updated list. Guide to Collectors Clubs. Collecting tips, illustrated. 16 page booklet on quality paper. $3.50 mailed. Cinema D. Publishing, P.O. Box 1566, Apple Valley, CA 92307. (4-'82-5-'83)

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Guide to final resting place of Hollywood's immortals. Maps. 16 pg. mailed. Cinema D. Publishing, P.O. Box 1566, Apple Valley, CA 92307. ed. Cinema D. Publishing, P.O. Box 1566, Apple Valley, CA 92307 (4-'82-5-'83)

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SELLING VINTAGE movie magazines 35¢. SASE brings list. Kessler, Box 160533, Miami, Florida 33116 (5-6'82)

HORROW AND SCI-FI FANS: Rare monster magazines. S.A.S.E. Rees, 1607-B Rose Shadow, Houston, Tx. 77038 (5-6'82)

FILM BUFFS—RESEARCHERS—Two new booklets. **Where To Find Movie Memorabilia,** guide to 84 dealers, Collectors Club Guide, Collecting info. $3.50. **Where The Stars Are Buried.** Updated list, maps, etc. $3.50. (Add 50¢ postage each booklet, $1 foreign). CINEMA D. PUBLISHING, P.O. Box 1566, Apple Valley, CA 92307

MAGAZINES 1920-70's for sale. Clippings, articles, autographs of most major stars. Send S.A.S.E. Be specific. Hilda Leanzo, 198 So. Long Beach Ave., Freeport, N.Y. 11520 (5-6'82)

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JACK OAKIE'S DOUBLE TAKES, by Jack Oakie; 240 pages, 8½ x 11 inches, over 300 photographs; full listings (casts and dates) of movies, radio and television shows: ISBN 0-89407-019-3; $10.95. **Strawberry Hill Press,** 2594 15th Ave., San Francisco, CA 94127. (TF)

SELLING VINTAGE movie magazines 35¢. SASE brings list. Kessler, Box 160533, Miami, Florida 33116 (5-6'82)

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BOOKS, O.P. inc., film daily yr. bk. and int. mot. pic. almanacs back to 30's. **Limelight Bookstore,** 1803 Market S.F.C.A. 94103. (8-11-'81). TF

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VIDEO CLUBS

UNIQUE VIDEO CLUB. Private collectors only. RSVP makes contacts for titles you want. Members all over U.S. & Canada. Access to thousands of titles: 200+ pre-1940 cartoons; 103 John Wayne; 200+ 50's and 60's horror; etc. Members trade video tapes among themselves. Two 20¢ stamps for info. packet. RSVP Club, Box 19134, Lansing, MI. 48901-0134 (5-9'82)

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Movie Memorabilia for sale or trade from the 30's to the present. Clipping packages, songsheets, pressbooks, etc. Will trade for material on Mansfield, Monroe, Van Doren, and Diana Dors. Mike Henley, #9, Juri St., San Francisco, CA 94110. (4-12'82)

Trade Movie Collection for Beatle items. Send your list for my list. 11185 Lime Kiln Rd., Grass Valley, CA 95945 (4-5'82)

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Movie Posters & Pressbooks for sale. For listing—$1 refundable to: V. Santangele, 345 Hill Ave., Elmont, N.Y. 11003 (5-6'82)

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ORIGINAL MOVIE POSTERS, lobbies and stills. Send $2.00 for catalogue to Kenneth Colman, 73 Maplewood Dr., Plainview, N.Y. 11803. (9-'82)

Original Color Photos. 5x7 size of most major stars. $5 each + $1 postage. Send M.O. only. Ken Galente, Silver Screen, 119 E. 14th St., N.Y., NY 10003. (4-'81 - 5-'82)

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120 W. 3rd St., New York, NY 10012. (212) 674-8474. Open everyday 1:00-8:00 p.m. IND Subway West 4th Street stop. Free lists. For sale, stills, posters, film old and new, Color stills, slides, scripts. (4-'81 - 5-'82)

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Size about 47" x 63", good condition, linen-backed. **Cinelux,** 23 Rue Des Ecoles, 75005 Paris, France (3-6'82)

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1755 Market St., San Francisco, CA 94103. (415) 626-4873. Mon.-Sat., 12-6 p.m. (TF-6-'81)

Movie Memories Poster Shop, 340 University, Palo Alto, CA 94301 (415) 328-6265. Free poster catalog for SASE. (12-6'82)

FROM THE NUMBER ONE MOTION PICTURE OF ALL TIME. 18" Gone With the Wind" items including GWTW stationery, note cards, original 1980 movie poster, etc. Send $1.00 and SASE for description and pictures of items, plus free GWTW item. **Collector's Originals,** P.O. Box 17522, Memphis, TN 38117. (4-8-'82).

Rare Original 78 RPM **Fox Studio Recordings** with Alice Faye, Betty Grable, many others, will trade for 10" LP's, Satin & Spurs, with Betty Hutton, Grounds for Marriage with Kathryn Grayson, and Athena, with Jane Powell. Augie Rodriquez, Box 1063, Main Office, Los Angeles, CA 90053. (213) 463-9508. (9-11-'82).

27" x 41" posters of Shirley Temple movies, 1934-1949. Price and describe. Louis Langille, 201 W. 8th St., New York, NY 10024. (3-8'82).

"Scripts" largest collection of major motion picture scripts available. Many AA. Extensive 60 page plus catalog. $4.00, to: Citron Manuscripts, 2210 Wilshire Blvd., Suite 506-HSM, Santa Monica, CA. 90403 (2-8'82)

Los Angeles Times
August 6, 1962

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Original copies of this newspaper announcing Marilyn's death. Many pictures. $5.00 per newspaper plus $1.00 for postage and handling. FLICKS, INC., Box 900, Sublette, Kansas 67877. (6-'81-8-'82).

FOR SALE: Original Pictures, articles, covers: old movie magazines, Life, old pictorials, some newspapers from 30's/40's, some 50's and silents. Reasonable prices. From a fellow fan looking to box similar material on **Harold Lloyd** and **John Gilbert.** Quick service! Carroll, 145 N. 23rd, Kenilworth, NJ 07033. (3-8-'82).

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Nostalgic Movie Paper Memorabilia. New assortment. Inexpensive. State wants. S.A.S.E., R. Rappaport, 77-7 Ave., N.Y.C., NY 10011 (3-6-'82).

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Wanted. Anything on Spike Jones. Photos, films, sheet music, 45 and 78 albums. Norman Pasterick, 3651 Moorhill Drive, Cincinnati, Ohio 45241 (4-5'82)

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WANTED: Stills, transparencies, memorabilia from Robert Culp's TV appearances (Trackdown, I Spy, Greatest American Hero, TV movies, etc.). Original material only. Positively no copy stills. Katherine Patrick, 2291 Claiborne Drive, Clearwater, Fl. 33516 (4-8'82)

Wanted **LANA MOVIES,** VHS or BETA. Martha Smith, 112 Green Oaks Dr., Lafayette, La. 70503 (5-6'82)

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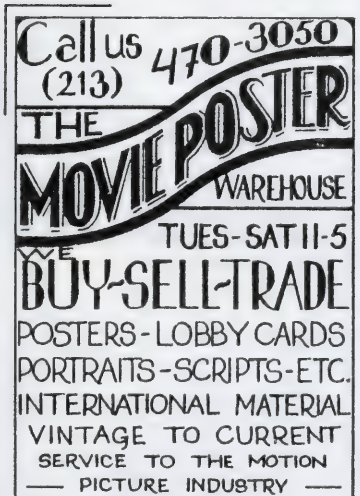

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WANTED BEATLE ITEMS wholesale. Retail prices and catalogue, write PEP-EX, 11185 Lime Kiln Rd., Grass Valley, CA 95945 (4-6'82)

WANTED: Information on the early life of **Jean Harlow.** I'm interested in addresses of residences and in obtaining personal items. Dennis Cleven, 326 W. Wilson, Madison, WI. 53703. (4-5'82)

Wanted: Copy of the book **"The MGM Story"** in hardback by Eames. Also song sheets of Bette Davis movies with Davis on the cover. Also postcards of movie stars. Eddie Colbert, 9000 Sunset Blvd., #305, Los Angeles, CA 90069 (4-5'82)

Wanted: **Everything on Robert Wagner, Natalie Wood.** Ans. fans: Claudia Wallace, 23999 Westwood, Westlake, Ohio 44145 (4-8'82)

WANTED ORIGINAL 27x41 POSTERS on "Wings," "Broadway Melody," "Cavalcade," "Cimarron," "Grand Hotel," "It Happened One Night" and "You Can't Take It With You." The Emporium, 2515 Morse St., Houston, Texas 77019 (4-5'82)

WANTED: Anything on **Frank Langella,** play and movie reviews, interviews, scripts, candid photos, foreign posters. Will buy or trade. Dianne Danielson, 1430 City View Pl., Albany, Ore. 97321. (3-5'82)

Wanted: **Grace Kelly Memorabilia,** posters, stills, lobby cards, pressbooks, etc. Also searching for a Grace Kelly doll. Jay Jorgensen, 951 Perry Hwy. #134. Pittsburgh, PA 15237 (5-6'82)

Wanted: **Joan Roberts 10" LP;** "Sondheim Tribute" WB Records; "Sondheim & Co." book. W. R. Hagan, 470 W. 24 St., NY, NY 10011 (5'82)

WANTED: Photos, clippings, etc., on Stefanie Powers & Barbara Mandrell. Brenda Turner, 1727 Blackwall Dr., Simi Valley, CA 93063 (5-6'82)

Wanted in 16mm only: "Something For Everyone" this color British feature—Al's Railroad films of 1930's. F.M. Stephenson, 5051 Genesee, San Diego, CA 92117 (5-6'82)

WANTED MOVIE COVERS of Lana Turner & Judy Garland. Also coloring books & paper dolls (originals) on above. Also anything on Ziegfield girls. Mr. V. J. Anzivino, 12 Schofield St., Newark, N.J. 07106. (5-6-'82)

WANT TO BUY MUSIC SHEETS from films "Rascals", "One in a Million." Also pressbooks and lobbies from "Love Under Fire", "Always in My Heart", "Mad About Music", "Sidewalks of London". Dave Zavilowitz, Box 525, Crugers, N.Y. 10521. (5'82).

WANTED: **Sheet music,** clippings, posters, lobbies, pressbooks, paper dolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (5-9-82).

W.C. FIELDS collector will pay cash for programs, press books, lobby cards, original film scripts, souvenirs and movie tie-in memorabilia from 1915 to 1945. All items offered must have firm prices and exact descriptions. D. Rocks, 4034 Oceanview St., Orange, CA 92665. (2-5'82)

Ziegfeld Girl—Wanted items related to the 1941 film, Pete Huss, 1908 Walcott Way, Los Angeles, CA 90039 (3-6'82)

HEDY LAMARR ITEMS WANTED. V. Ferraro, 3902 Barcelona St., Tampa, FL 33609. (3-6'82).

WANTED: Original and leisure materials on GWTW: Jack Rubin, 5401 Chimney Rock #905, Houston, Texas 77081. (3-6-'82).

WANTED AUTOGRAPHS
in all fields. Please send description and price to Jack Good, P.O. Box 4462, Ft. Lauderdale, FL 33338. (9-'81-10-'82).

LINDA DARNELL material wanted: studio photos; lobby cards; magazine covers; newspaper clippings. M. W. Godwin, Rt. 5, Dunn, NC 28334. (8-'81-9-'82)

WANTED: **Shirley Temple** memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165. (TF-6-'81).

Wanted: **Clark Gable,** Carole Lombard, Debbie Reynolds, and Mary Pickford items. Magazines, B&W photos, autographs, letters, pen pals, Tiffany St. John, 665 Saddle Creek Circle, Boswell, GA 30076. (2-5'82)

WANTED Screen Album, #36, Oct./Nov. 1946, Movie Stars Parade, Dec. 1947, Movie Life Yearbook 1947. All are Sinatra covers. Price & condition to M. Shepherd, 606 S. Lincoln, Hinsdale, Ill. 60521 (5-6'82)

WANTED: MGM movie sheet music. Garland, Astaire, Kelly. 30's to 60's. Marvin Jeske, 7143 Linmar Circle, Orlando, Fla. 32808 (5-6'82)

WANTED VIDEO TAPES

in the Beta Format of the following movies. 1. "Can't Help Singing" in color with Deanna Durbin & Robert Page (1945). 2. "Lady on a Train" with Deanna Durbin & David Bruce. (B&W 1945). 3. "Salome Where She Danced." in color with Yvonne De Carlo & David Bruce, 1944. 4. "Lady in the Dark" in color with Ginger Rogers & Ray Milland, 1943. **Larry Dennis,** 20 E Main St., Apt. 77, Los Gatos, CA 95030. (5-6-'82).

WANTED LOBBY CARDS on Creature From The Black Lagoon & Revenge of The Creature, Sherlock Holmes Movies, Weismuller, Tarzan & other lobbys. Mr. & Mrs. Charles Falk, 220 Wren Dr., Duluth, Mn. 55811. (1-218-722-3829) (5-6-'82).

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FORGOTTEN DAUGHTERS
Continued

an environment would either turn one off completely to show business or give one the inspiration to make it a life's work. Ruth leaned toward the latter. Eventually she studied acting at the Bishop Lee drama school, then worked in little theater groups and toured in stock.

The actress made her film debut in *Stage Door Canteen* (UA 43) then worked her way through such films as *Beyond the Forest* (WB 49), *Champion* (UA 49), *Dallas* (WB 50), *Mara Maru* (WB 52), *Blowing Wild* (WB 53), *The Far Country* (UI 55) and *Love Has Many Faces* (Col. 65).

In 1940 Ruth married Jack Flaxman, which lasted less than a year. Then in 1950 she married Mortimer Hall. They had one child, Richard. They were divorced in 1955 and one year later the star married Buddy Moss.

Besides being a good actress Ruth is also a writer of short stories, including "The Whip Song."

* * *

Rhonda Fleming was one of those rare finds, the beautiful redhead. There's something about a redhead that makes one want to take another look. How could Hollywood have survived without the likes of Arlene Dahl, Ann Sheridan, Maureen O'Hara, Eleanor Parker, Susan Hayward, Alexis Smith and Rita Hayworth (even if she was really a brunette)? And when these ladies are photographed in Technicolor they are nothing less than dazzling. Yep, Rhonda was a dazzler.

She was born Marilyn Louis in Los Angeles, California on August 10, 1923. Her mother was a musical comedy actress and it seemed natural for her daughter to follow suit. After high school, which she attended in Beverly Hills, Marilyn studied singing, dancing and acting. It was as a contestant in a radio talent contest she was discovered for the movies. Her first film appearance was in Republic's *War Of The Wildcats* (43), with John Wayne.

In her many screen roles Rhonda always seemd to be a very self-reliant lady. Some of her 40 films are: *Abilene Town* (UA 46), with Randolph Scott; *The Eagle and The Hawk* (Par. 50), with John Payne; *The Redhead and the Cowboy* (Par. 50) with Glenn Ford; *The Last Outpost* (Par. 51), with Ronald Reagan; *Little Egypt* (UI 51), with Mark Stevens; *Crosswinds* (Par. 51), with Payne; *The Golden Hawk* (Col. 53), with Sterling Hayden; *Tropic Zone* (Par. 53), with Reagan; *Pony Express* (Par. 53), with Charlton Heston; *Yankee Pasha* (UI 54), with Jeff Chandler; *Tennessee's Partner* (RKO 55), with Payne and Reagan; *Gunfight At the O.K. Corral* (Par. 57), with Kirk Douglas and Burt Lancaster; *Bullwhip* (AA 58), with Guy Madison and *The Crowded Sky* (WB 60), with Dana Andrews.

Ms. Fleming married four times: Tom Lane (40-42), one child, Kent; Lewis Morrill (52-58); Lang Jeffreys (60-62) and Hall Bartlett (66-). ★

FILM FAN QUIZ

by Stephen W. Anderson

Film Buffs — test your knowledge. How many can you answer?

1. In what film did **Clark Gable** first appear with a moustache?
2. What actors played Johnny Angel, Johnny Eager, Johnny Dark, Johnny Apollo, Johnny Guitar, and Johnny Allegro?
3. What **Academy Award-winning songs** were introduced by Bing Crosby?
4. In what films did **Humphrey Bogart** and **Lauren Bacall** costar?
5. What **legendary actress** starred in the films *Father Takes a Wife* (1941), *Three for Bedroom C* (1952), and *Nero's Big Weekend* (1956)?
6. Who created the **Puppetoons**?
7. What are the **original homelands of** Audrey Hepburn, Nina Foch, Osa Massen, Taina Elg, and Ilona Massey?
8. What was notable about the film *Dangerous Moonlight* (1942)?
9. The star of *Congress Dances* was perhaps Germany's most popular actress in the early '30s. Who was she?
10. What comedy team made their film debut in *Dancing Lady?*
11. **From what film** did the famous line, "Klaatu berada nikto" come?
12. **Who used** the names Charles Bogle, Otis Criblecoblis, and Mahatma Kane Jeeves?

Answers

1. *Strange Interlude* (1932), although the moustache was on and off for several years afterwards.
2. George Raft, Robert Taylor, Tony Curtis, Tyrone Power, Sterling Hayden, and George Raft.
3. "White Christmas" from *Holiday Inn* (1942), "Swinging on a Star" from *Going My Way* (1944), and "In the Cool, Cool, Cool of the Evening" from *Here Comes the Groom* (1951).
4. *To Have and Have Not* (1944), *The Big Sleep* (1946), *Dark Passage* (1947), and *Key Largo* (1948).
5. Gloria Swanson.
6. Hungarian fantasy filmmaker George Pal.
7. Belgium, Holland, Denmark, Finland, and Hungary.
8. It featured Richard Addinsell's immortal "Warsaw Concerto."
9. British actress Lillian Harvey.
10. The Three Stooges (Moe, Curly, and Larry) then with straight man Ted Healy.
11. *The Day the Earth Stood Still.*
12. W.C. Fields as pen names for his screenplays.

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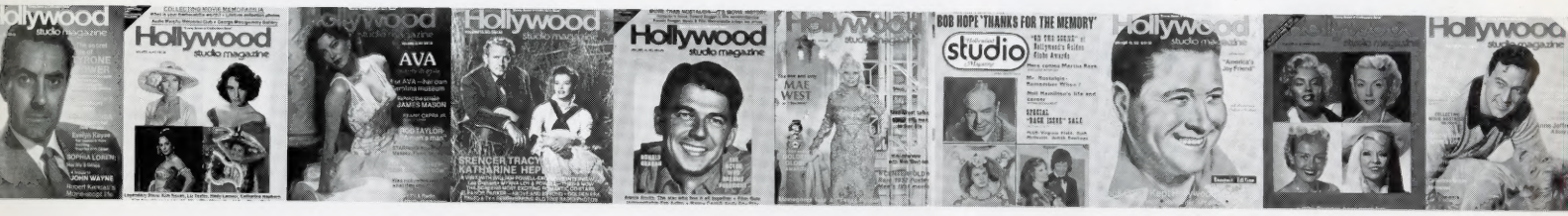

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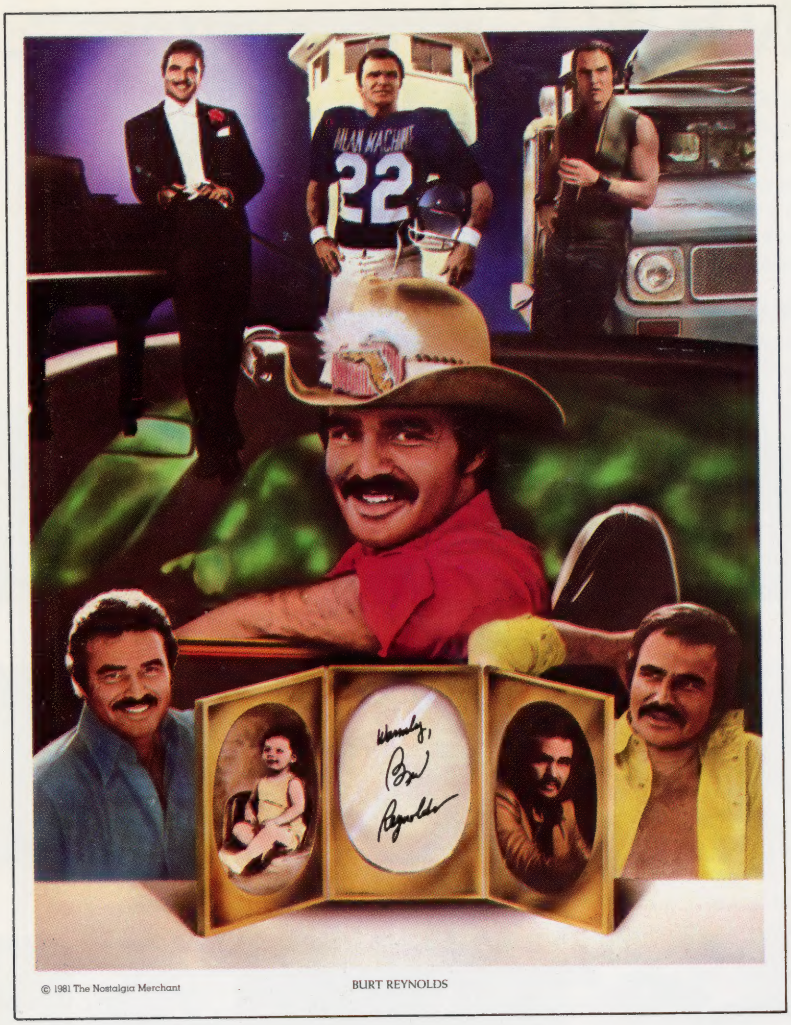

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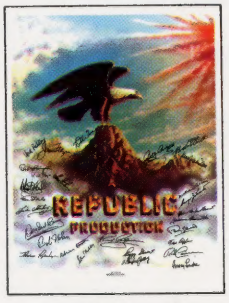

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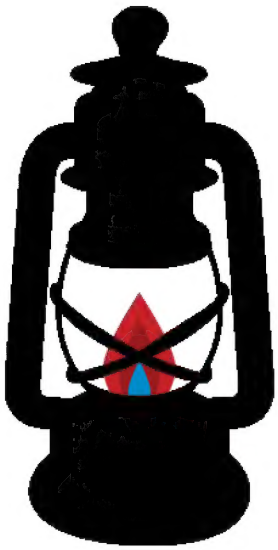

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